



MOZART CASADESUS SZELL

PIANO CONCERTO NO. 26 IN D MAJOR "CORONATION"

PIANO CONCERTO NO. 27 IN B-FLAT MAJOR

THE COLUMBIA SYMPHONY ORCHESTRA





MOZART: Concerto No. 26 in D Major for Piano and Orchestra, K. 537 ("Coronation")

Concerto No. 27 in B-Flat Major for Piano and Orchestra, K. 595

Robert Casadesus, Pianist

George Szell conducting the Columbia Symphony Orchestra

Splendid as are the examples of the concerto form for string and wind instruments, it was only in the piano concerto that Mozart achieved his ideal. They are the peak of all his instrumental achievement, at least in the orchestral domain. Mozart cultivated the concerto for violin industriously, but only for a short time; to the concerto for single wind instruments—flute, oboe, bassoon, horn, clarinet—and the *Sinfonia Concertante*, he devoted only intermittent, though at times very serious, attention; but with the piano concerto he concerned himself from earliest youth until the end, and undoubtedly we might have had more than just two piano concertos dating from the last four or five years of his life—we might have had ten or twelve such masterpieces—if the Vienna public had paid greater attention to Mozart than it did. For of course Mozart wrote no new concertos when he had no opportunity to play them.

Of the more than fifty symphonies by Mozart there are, strictly speaking, four that belong among the eternal treasures of music; of the thirty-odd string quartets, ten. But among the twenty-three concertos for piano and orchestra,* there is only one that is below the highest level—the concerto for three pianos (K. 242), written to be played not by Mozart himself or any capable soloist, but by three lady amateurs. One reason for the high quality of the piano concertos is the innate superiority of the piano over the other solo instruments, even when these instruments unite to form a *concertino* as in the *Sinfonia Concertante* for four wind instruments or the Double Concerto for violin and viola. Only in the piano concerto are two forces opposed that really balance each other, with neither one necessarily subordinate to the other. The piano is the only instrument that is not at a disadvantage either by reason of its limited tonal volume, like the violin, flute or clarinet, or because of any limitations in respect to intonation and modulation, like the horn. It is just as powerful as the orchestra, to which it forms a worthy opponent because of the variety of tone production it possesses, as a highly developed percussion instrument.

It should be remarked here again that Mozart wrote all his clavier works, including the concertos, not for the harpsichord but for the pianoforte, and that we should banish from the platform all those ladies and gentlemen who would like to claim the C Minor Concerto, for example.

* The standard number is seventy-seven, but Einstein does not count the first four concertos, which are arrangements of works by other composers.

ample, or the C Major, K. 503, for the harpsichord. We should also, of course, banish conductors who accompany a Mozart concerto with a string orchestra padded with ten double basses, forcing the pianist to produce a volume of tone that is possible only on our present-day mammouth instruments....

To the penultimate concerto (in D major, K. 537), written in February 1788, we may quite properly apply the term *hors d'oeuvre*. This work is known as the *Coronation Concerto*, because Mozart played it, along with K. 459, on 15 October 1790 in Frankfurt, during the festivities attending the coronation of Leopold II; and probably, even on that occasion, it had a greater success than the other work, which is much finer, more individual and more ambitious. It was written for the concerts of Lent, 1788. We do not know whether Mozart ever played it in Vienna, but he took it with him to his trip to Berlin, and played it at Court in Dresden in April 1789. Nor can it be determined whether it was for this occasion or for Frankfurt that he added the trumpets and timpani to the score. But there is no question that it was the proper work for festive occasions. It is very Mozartean, while at the same time it does not express the whole or even the half of Mozart. It is, in fact, so "Mozartesque" that one might say that in it Mozart imitated himself—no difficult task for him. It is both brilliant and amiable, especially in the slow movement; it is very simple, even primitive, in its relation between the solo and the tutti, and so completely easy to understand that even the nineteenth century always grasped it without difficulty. It has come, along with the D minor, the best known of Mozart's piano concertos....

ALFRED EINSTEIN

(from *Mozart: His Character, His Work*
© 1945, Oxford University Press)

The Piano Concerto No. 27 in B-flat (the fourth in that year) is the final one of the series. It was composed in January 1791, eleven months before Mozart's death, and is separated from the flashy twenty-sixth concerto by two years chronologically and a millennium spiritually. Indeed, the work cannot be adequately compared with any of the preceding piano concertos: it belongs only with the *Ave Verum Corpus*, the *Requiem*, the Clarinet Concerto and Sarastro's two arias in *The Magic Flute*—all written in 1791. It has annoyed some listeners by its

naive concluding rondo. But in this simplicity lies the whole essence of Mozart. It is the greatest of the piano concertos, the one we could least afford to do without.

The keynote of the entire work is assimilation, not contrast. The first movement (*Allegro*) presents three themes in the tutti, none of which is strikingly different from the others. But all offer rich opportunity for contemplation and discussion. The second of these themes, a simple two-octave descending scale followed by three grace-noted G's, is a pertinent instance of the absolute chastity of the musical materials Mozart draws upon. In the exposition, the piano introduces new matter only hinted at in the orchestra's exordium, but the theme that concluded this exordium is held back until the recapitulation. The whole movement plays with the possibilities of chromaticism in the most lambent, un-Wagnerian way, never for long failing to reassert the tonic radiance of B-flat. Leopold Mozart, if he had lived to see the score of this work, would certainly not have feared that the copyist had made mistakes with the accidentals, as he did with the harmonically bold C Major Concerto, K. 467.

The *Larghetto* is a song utterly serene and uncomplicated, save perhaps for hints of darker things in the middle section where the piano moves in a continuous *cantilena*, unbustressed by the formal symmetry of the opening and closing parts. The key of this movement, E-flat, presents only the subtlest contrast with the B-flat of the first and last movements: it is revealing to compare it with the G minor slow movement of another B-flat concerto, K. 456. Again, what the composer wanted was repose, serenity, an absolute matching and blending of textures—in a word, what Cézanne wanted in his final canvases. The Rondo finale is all feminine grace (here, if ever, Schumann's distinction between masculine and feminine music applies), all youthful tenderness. There is nothing valetudinary about this movement, as some commentators, knowing it was in fact a kind of valediction, have claimed; or if Mozart is saying goodbye, it is with the radiant certainty that Heaven is his destination. The fragile tune that opens the rondo and pervades it must have haunted him with its loveliness, even after he had written the double bar at the end of the movement, for it sprang up again spontaneously in a little song written later in the same month. The title of the song, most justly, is "Longing for Spring."

DAVID JOHNSON

THE MOVEMENTS OF THE SELECTIONS—PUBLIC DOMAIN ARE FOLLOWED BY THEIR TIMINGS	
SIDE I	MOZART: CONCERTO NO. 26 IN D MAJOR FOR PIANO AND ORCHESTRA
Allegro.....	13:35
II—Larghetto.....	5:00
III—Allegretto.....	29:10
SIDE II	MOZART: CONCERTO NO. 27 IN B FLAT MAJOR FOR PIANO AND ORCHESTRA
I—Allegro.....	13:17
II—Larghetto.....	8:37
III—Allegro.....	30:14

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The King Biscuit Flower Hour

HALL & OATES

9/28/80

Cue Sheet

Side A

✓ Open	00:00
Honda	01:00
✓ Local	02:00
HALL & OATES	03:00
Pioneer	21:18
Local	22:18
✓ End of Side A	23:18

Side B

✓ HALL & OATES	23:18
Honda	38:53
Local	39:53
✓ End of Side B	40:53

Side C

HALL & OATES	40:53
Pioneer	59:35
Local	60:35
Close	61:35
End of Show	62:20

Two :30 promos at end of Side B

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2) music bed only

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LSP-3911



LPM/LSP-3969



LSP-4048

Side 1
 Where Is Love?
 Light My Fire
 For All We Know
 The Look of Love

I'm Getting Sentimental Over You
 Goin' Out of My Head

Side 2
 By the Time I Get to Phoenix
 Mean to Me
 Valley of the Dolls
 I Can't Get Started
 Somewhere

Of the handful of "class" pop singers in the music business today, none is hotter than Jack Jones. He has headlined every major nightclub in the country and has made close to sixty guest appearances on network television shows.

In the wake of the variety of musical trends which have appeared in the music industry, Jack Jones has been one of the few good-music singers who has consistently remained popular. He was awarded the Grammy twice—in 1962 and 1964—for the "Best Performance by a Male Singer." *Cash Box Magazine* voted Jack the "Most Promising Vocalist" in 1962 and 1963.

Jack Jones first entered show business when he joined the act of his father, Allan Jones, at the Thunderbird Hotel in Las Vegas during the summer of 1957. He was then only five weeks out of high school. His triumphant New York opening at the Persian Room of the Plaza Hotel in December, 1964, which columnist Louis Sobel called "the biggest café opening this town has had in the last five years," saw Jack emerge as a complete star.

Since then, Jack Jones has fulfilled all the promise of a seasoned performer. He remains at the top of the entertainment scene with his warm, straight-forward style that delights audiences everywhere.



jean
raph
gouyxset

Elle ignore tout de moi

Cattene



LOUMBET JEAN RAPH

Face A

**ELLE IGNORE TOUT DE MOI
COÏNCIDENCE**

Face B

CATLENE

MANDOLA YA MABANZO

Vocal: JEAN RAPH

Choeurs: JEAN RAPH

THEO BLAISE

PASSY JO

Guitares: SYRAN M'BENZA

RIGO

MAYINDOV PYRRATH

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Ingénieur: WILFRID

Mixage: PHILIPPE,

ABDOULAYE SOUMARE

assistés de JEAN RAPH

Arrangements Cuivres:

THEO BLAISE, JEAN RAPH

Photo: KADELA (Paris)

Maquette: ANNICK MILLOT

Réalisation: SAVAS 859 34 06

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IT'S THE BIGGEST MOMENT FOR YOU GIRLS. IT'S THE CHANCE OF

A LIFETIME FOR YOU TO BECOME A STRIP TEASE DANCER. EVEN IF IT'S ONLY IN YOUR MIND, ALSO, FOR THE FELLAS, MARRIED OR

SINGLE, IT'S OH WELL, HAVE FUN.

SIDE A: For Strippers Only/Seduction of the Virgin Princess/Shivas Regal/A Pretty Girl is Like A Melody/Lament/The Raid

SIDE B: Turkish/Blues to Strip By/Walkin' and Strippin'/Bumps and Grinds/Easter Parade/Lonely Little G-String

ORCHESTRA CONDUCTED BY SONNY LESTER

PRODUCED BY SONNY LESTER

SR 59030



Album Design: FORLENZA VENOSA ASSOCIATES

Cover Photo: CHARLES KEDDIE

SPECIAL INSTRUCTIONS
on
"HOW TO STRIP FOR YOUR HUSBAND"
by
**America's
Most Famous
Strip-Teaser**

ANN CORIO

SR 59030

Honey . . . is that man of yours out of the house? He is? Good! Now, we can talk. So, let's let down a little hair . . . you know . . . woman-to-woman! O.K.? Now tell me something honestly . . . when you went to bed with your husband last night, how was his good-night kiss? Level with me. Was it hot . . . or . . . NOT so hot? If your answer to that question is room temperature . . . and with the air conditioner on, yet . . . SOMETHING is wrong. Let's face it . . . if he's only been using the bed room to catch up on his sleep . . . YOU need help! And I'm just the girl to see that you get it. I've been keeping men up nights for twenty years; and, believe me, there's nothing I do that you can't . . . with a little professional help. You listen to me, and I guarantee the next time your husband wants to go to bed before eleven, it WON'T be because he's already seen the movie on The Late Show!

*Interested? All right! Now, let's get back to last night . . . and take it from there. Think a minute! How did you look when you turned out the lights? Were you still the pretty little thing he married? Was your complexion peaches and cream . . . or bleaches and cold-cream? And your hair . . . soft to the touch, or like running your fingers through a lacquered mine field? And what about your nighty . . . ? Was it midnight lace or morning after burlap? What? You say you'd just put on a fresh face? And you wore your hair exactly the way he likes it . . . loose and falling to your shoulders? You say your peignoire was a black chiffon cloud right out of an ad in *Vogue*? And he STILL started to snore before you dropped the other mule? Well, honey, unless he's stopped using a man's deodorant and started using yours, I wouldn't worry too much. There's nothing wrong with him . . . or YOU either that this album won't cure . . . provided, of course, you know how to use it. And that's where I come in! I've prepared a little list of helpful hints which I've picked up on*

and OFF the burlesque stage over the years. And I promise you . . . if you take them . . . you can take your husband off the Metracal. He's not going to have any trouble losing weight! Got a pencil handy? All right! Let's get started!

Now let's assume you've spent a quiet evening at home, and it's about that time. Your husband reaches for his pajamas, and YOU reach for your "HOW TO UNDRESS IN FRONT OF YOUR HUSBAND" ALBUM. When he's not looking, slip it on the Hi-fi. Believe me, with that burly beat going for you, you could get a rise out of a stone statue . . . just be taking off your nail polish. The important thing to keep in mind is that this music is designed for undressing in FRONT of your husband. That does not mean alone . . . behind bathroom doors. You can't expect him to miss what he hasn't been seeing lately. So don't trade a dress for a dressing gown! Any man will tell you: NOTHING LOOKS BETTER ON A WOMAN THAN ANATOMY! So take off the gift wrap and let him see the merchandise! And don't underestimate the importance of lighting. Now I don't expect you to have a pink travel spot installed in your boudoir. But a little simple bulb switching in the bed room night light can do wonders for that skin you'd love him to touch. If you don't have a pink bulb . . . toss a red silk scarf over the shade . . . discreetly, of course.

And now the stage is set: The right place . . . the right time . . . the right music . . . AND (let's hope) the right MAN! Still with me? Good! Now the first thing to remember about taking it off . . . is taking your time! So over-dress! Strip tease means exactly what it says. So, once you've brought him to a boil . . . let him simmer. You know, if Salome had come on with only one veil instead of seven . . . John The Baptist would still be alive today.

Wear earrings! Every man knows that when a woman takes off ONE earring, it means she's going to use the

phone; when she takes off BOTH earrings, it means she means business!

And, whatever you do . . . wear high heels! There's nothing like 'em, to bring a heel to heel . . . if you know what I mean!

And here's a very important tip: Undress as far away from the clothes closet as possible. That way, you'll have to cross the bed room to hang up your dress. And when you do . . . keep in mind that you hooked him in the first place by wiggling the bait. And you've still got the only lure ever invented that'll make the suckers bite every time!

Oh, yes, and Honey . . . leave a little something for him to do . . . like helping him with that hard-to-reach snap on your Lovable. I always say there's nothing like a balky bra to encourage togetherness.

Every stripper worth her zipper knows that you have to leave a little something on. Even Eve wore a fig leaf to get dates. So if you don't own a pair of long, black nylons . . . get 'em . . . and WEAR 'em . . . RIGHT UP TO THE FIRING LINE! Remember the time it takes to roll down a silk stocking can spell the difference between mink and mink-dyed muskrat!

And now . . . if you've taken EVERYTHING off . . . put a little something on . . . like a dash of his favorite perfume . . . here and there.

And, last but not least . . . Before you turn down the light . . . turn OFF the hi-fi. I mean, you don't want to have to get up in the middle . . . of the NIGHT . . . now DO you?

And there you are, honey. From here on in, it's up to you. Just remember what I told you; and if he doesn't suggest a second honeymoon after tonight . . . my name isn't Ann Corio!

Ann Corio

BANG THE DRUMS

PUSH/PULL



PUSH/PULL



All songs written, arranged and produced by Ben Cerasi for Jam-On Productions except "Bang the Drums," written, arranged and produced by Ben Cerasi and Rebet 3 for Jam-On Productions and Black & Electric Records. All rights reserved and mixed at Transitions Recording, Brooklyn, NY. All songs published by Conice Music, ASCAP.

All performances by PUSH/PULL, except Female background vocals on "Africa" by the Jam-On Crew. Lead vocal on "Zulu (We're One Nation)" by Buster Poer. Rap vocal on "Bang the Drums" by Rebet 3. *Buster Phantoms courtesy of the Dance Advisory Commission DAC.

^{*}Rebet 3 photo courtesy of Black & Electric Records.

THANKS:

Adam Levy, Archer Ad, Henry Beane, Dar Joseph, Howard Fisher, Amara Lutkin, Tracy Green, Tom Hahn, Michael Whalen, Jim Boyce, Karina Brown, HC Smith, UTO & Dr. Ios, Bob Cranson, King Lear Shakespeare Players, Kristen Christy, Carol Cucco, Eddie Rivera, Ricardo Ribeiro, Bill Abet, Chuck Chilli-Otto, Little Louis Vega, Juan Keto, Johnny D, Bobby Kondors, Eric Livinsky, Endi Sandiford, Enrico Kendall, Raven T., Edgar Shaw, Tony Barnes, Todd Terry, Nick Chastain, Frank Fair, Ray Vasquez, Jon Van Plan.

EXTRA THANKS:

Greg Fone, Jonathan Mann, Buster Poer, The Jam-On Crew, Guit Kanga, The Kill That Noise Boys, Prince & P.M. Dawn, The Earth, Brothers United, Bo Goombay, the entire Jam-On Crew, the entire Black & Electric band, the 20th Century, New York, 5ive 2, Bust & Electric, The Nancy Tunes, and the entire Back at Electric Prod. Family, Andre Roster, DFF, and the entire Ultimate Volume Family, Dave "O'Q", Qrina, Saafie, Kim Lake, Regine Rough, Radar, Al "TT" McLane, Hostile, Darrie Ross, Randy Gardiner, Jay Bright, Prince Harris, Kendal Miner, Denise Brown, Darren Gregg, Sal Mercado, Freddie Turner, John Robinson, Phil Cindelstein, Mano "TT" Baskin, Edwin Cooper, Funky Phones, DAC, Dance Advisory Commission.

SPECIAL THANKS AND LOVE:
Jesus Christ, Everett J.L. Matheus, Dionne, Rhonda, Mamata, Ma, Monique, Justin, Jason, Joshua, Pete, Dave, Junior, Tuga, Miles, Chris.

ART DESIGN & LAYOUT: MENACE FOR DENNIS WEEDEN DESIGNS.

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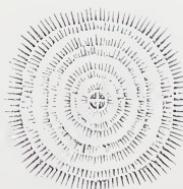
HE WHO CANNOT DANCE WILL SAY: "THE DRUM IS BAD." (ASANTE PROVERB)

BANG THE DRUMS

SIDE 1	
AFRICA	7:52
TRIBAL RHYTHM	5:54
ZANZIBAR	7:01

SIDE 2	
INCIDENT IN NATAL	:55
ZULU (WE'RE ONE NATION)	5:47
BANG THE DRUMS	7:20
SECRETS OF THE NILE	6:54

"BANG THE DRUMS, THEY'RE THE DRUMS OF FREEDOM
THE SECRETS IN HOW LOUD WE CAN BEAT 'EM
BANG 'EM HARD AND THEY'LL SING OUT LOUD AND CLEAR
WITH A MESSAGE THE WHOLE WORLD CAN HEAR
BANG THE DRUMS WITH THE RHYTHM OF TIME
BANG AWAY THE SHACKLES THAT LOCKED YOUR MIND
TO THAT PRE-PROGRAMMED SELF-IMAGERY
BANG DOWN THE POWERS THAT BE
BANG THE DRUMS AS A CELEBRATION
OF ONE PEOPLE, ONE NATION
RISING AS ONE AGAINST THOSE WHO HAVE STATIONED
THEMSELVES AS THE MASTERS OF DOMINATION
BANG THE DRUMS AS A CALL TO UNITY
'CAUSE THAT REMAINS THE KEY
FOR WHEN THE DAY COMES THAT THE TRIBES JOIN TOGETHER AS ONE
YOU KNOW WE'RE GONNA BANG THE DRUMS"



FORE



Severino Gazzelloni



Severino Gazzelloni

Prodotto da Gianfranco Rossi
per la Gris Roma

lato A

- | | | | |
|---------------|-----|--------------------|-----|
| 1. BOLERO | 230 | R.Musumeci | ✓/c |
| 2. AZZURRA | 235 | C.Gizzi | |
| 3. VIVALDIANA | 229 | C.Gizzi | |
| 4. FRANCE | 230 | R.Musumeci C.Gizzi | |

lato B

- | | | | |
|-----------------|-----|------------|--|
| 1. SPACE FLUTE | 200 | R.Musumeci | |
| 2. ROMAN'S PARK | 235 | C.Gizzi | |
| 3. VENEZIA | 230 | R.Musumeci | |



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Progetto e Marketing Alberto Pasquali. Coordinamento progetto M.C. P. Marketing, Comunicazione, Promozione. Discografia First Organisation. Arrangiamenti C. Gazz. R. Musumeci. Registrazioni effettuate presso gli studi Titania Roma. Fonico R. Musumeci. Mixaggi effettuati presso lo studio QuattroV1 da Luciano Leonardi. Mastering by Piero Manucci. Art director Teo Bumbaca. Foto di copertina Lello Fioroni, tipografia grafica Maria Pia Purist. Soprano in "Azzurra" Isabella Musumeci. Edizioni Collezione Music Roma. First Organisation.

STEREO

A LOVELY BUNCH OF AL JAZZBO COLLINS AND THE BANDIDOS

SONNY COOL

GOLDILOX AND THE THREE BEARS

JAZZ MASS

THE THREE LITTLE PIGS

THE POWER OF THE FLOWER

LITTLE RED RIDING HOOD

JACK AND THE BEANSTALK

THE SWEARING IN OF THE BANDIDOS

STEVE ALLEN: piano

TERRY GIBBS: vibes

HAL BLAINE: drums

MEL BROWN: guitar

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THE NEXT MOVEMENT

SIDE ONE:

1. You're The One
(J. Shelton, M. Commander, R. Gillerson)
2. How Did We Get To This (The Letter)
(Q. Joseph, J. McCoughlin, B. Robinson)
3. Crazy 'Bout Your Lovin'
(J. Shelton, M. Commander)
4. Kid Stuff
(S. Shelton, C. Beadle)

SIDE TWO:

1. Sweat It Out
(J. Shelton, M. Commander, S. Shelton)
2. For Lovers Only
(L. Triplett, L. Triplett)
3. NightStalker
(M. Smith, M. Commander, J. Shelton)
4. Never Stop Dancin'
(J. Shelton, M. Commander, S. Shelton)

All songs published and administered by LU-COR MUSIC CO./ASCAP with the exception of "How Did We Get To This (The Letter)" published by LU-COR MUSIC CO., RIGHTSTEP MUSIC/ASCAP and GEMIGO MUSIC CO. (BMI).

Next Movement: Samuel Thomas Jr., Earl Shelby, Guy Sutton,
Carnell Haywood, and Alonzo Pickens.

SESSION MUSICIANS:

DRUMS:	Steve Cobb, Quentin "Zab" Joseph, and Albert "Fella" Johnson.
BASS:	Reggie "Baby" Gillerson, Bernard Reed, Charles "H.W." Beadle, Larry Williams, and Ron Harris.
GUITARS:	Stephen "Stone" Harris, Byron Gregary, Danny Leake, Phil UpChurch, and Keith Henderson.
PIANOS:	Maurice Commander
PROPHET MOOG:	Tim "TT" Tobias
SYNTHESIZER:	Jim Hersen
CLAVINET:	Tim "TT" Tobias, Vincent Willis, and Isaiah Sanders.
SITAR:	Tom Ferrone
CONGAS:	Otis Gaud, Tony Carpenter
TIMBALES:	Otis Gaud
BELLS and PERCUSSION:	Frederick Derf Walker
TRUMPETS:	Marvin Davis, Elmer Brown Jr., and Murray Watson
TROMBONES:	Morris Ellis, Bill McFarland, Steve Berry, Steve Galloway
TENOR SAXES:	Jerry Wilson, Clifford Davis
BARITONE SAX:	Sonny Seales
All string accompaniment by "The Chicago Strings."	
STRING CONTRACTOR:	Sal Babrov
HORN CONTRACTOR:	Maurice Commander
VOCAL DIRECTOR:	Jerline Shelton

All rhythm arrangements by Maurice Commander and Jerline Shelton, except "How Did We Get To This (The Letter)" arranged by Tom Washington.

Orchestrations on "Crazy 'Bout Your Lovin,'" "Kid Stuff," and "NightStalker" written and conducted by Maurice "Matavoni" Commander.

Orchestrations on "The Letter," "Sweat It Out," "For Lovers Only" and "Never Stop Dancin'" written and conducted by Tom Tom (84) Washington.

All songs Produced by Maurice Commander and Jerline Shelton, except "Crazy 'Bout Your Lovin'" and "Never Stop Dancin'" Produced by Maurice Commander, Jerline Shelton, and Clarence Johnson.

Album was recorded at (C.R.C.) Chicago Recording Company.

CHIEF ENGINEER; Phil Bonanno ASSISTANT ENGINEER; Tomm Morgan

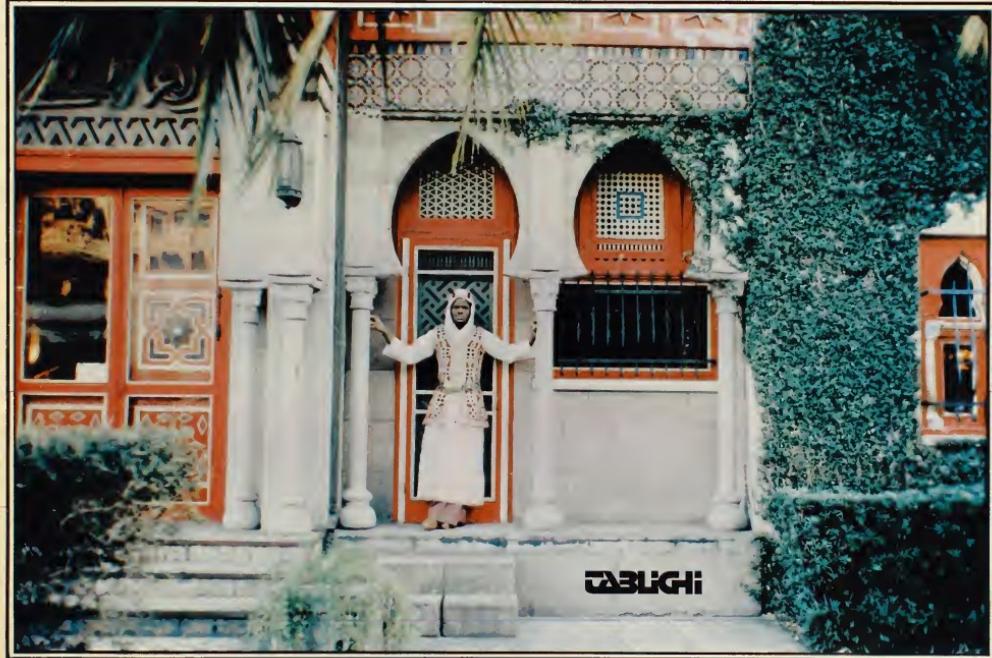
SPECIAL THANKS TO: Allen Kubicka, Patricia Cardell, Linda Echols, Billy Butler, Ezra Buckner, The Fat Clappers, and the countless other brothers and sisters who assisted us in making this project a success.

Love

A LUCKY CORDELL PRODUCTION

A product of G.E.C. Records

AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON



tablighi

ABDUL RAHIM IBRAHIM
FORMERLY DOUG CARN

NOW STANDS MAN AT THE CROSSROADS OF HIS GREATEST TRIUMPHS AND SPIRITUAL EXTINCTION! I CALL UPON THE MINDS OF HUMANS TO LAY DOWN ALL WEAPONS OF DESTRUCTION AND SUBMIT TO THAT WHICH HAS BEEN REVEALED. IN DOING SO WE WILL GRANT OURSELVES UNIVERSAL PEACE AND UNITY. IN OUR QUEST TO DISCOVER AND CONQUER SOLO NEW WORLDOS... LET US NOT UNDERMINE THE BASIC FOUNDATION THAT IS OUR HERITAGE. FOR SURELY AS THE INSANA DOES REACH THE END OF THE UNIVERSE, ONCE AGAIN HE BECOMES AN EARTHLING.....

AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON

BALANCEZ CALINDA

BALANCEZ CALINDA - Dance of love and pleasure
Way down in New Orleans, Land of Mandingo Queens.
You can see them there, Near the Congo Square
Balanced, Calinda! Come to me, my love, and let us cross
to distract you, to stay with me forever and ever
Balanced! Calinda! This heart of mine does a hundred
(With the Vaux Carré, The Creole ladies stay,
The Vaux Carré, The Creole ladies stay,
Balanced, Calinda!) She comes to me from
across the ocean, and stays with me forever and ever
Balanced, Calinda!

Never go away

SURATUL IHKLAS

Suratul-i-hiklasi - Rahman-ni - Rahman
ooh-oh-uh
Yeah, Yeah, Yeah, Yeah, Hey, Hey, Hey
2nd Chorus: Yeah, Yeah, Yeah, Yeah, Hey, Hey, Hey
Lemt ou ma hukhu shah! Allahus akbar!
What is it? I am here. What is your yah-ohh-kalmar
what?

What is now? (repeat after)
Surah Al-Ikhlas
The God is one! He is the face
He is the light, the source of all life, saving Grace.
One man one din (way) of life, One resting place

Yeah! Tell him again! (repeat after)

(out chanted) Allah, Allah, Allah, Allah, Allah
Allah, Allah, Allah, Allah, Allah, Allah, Allah

Hey! Allah, Allah, Allah, Allah, Hey! Hey! Allah

Allah, Allah, Allah, Allah, Hey! Hey! Yeah!

E RONIA'S BIRDS BIRD

All thing the night's round had a Brown Bird singing
Sweet songs of love that the world has ever known.
If you don't believe me, just look at me, I'm not
alone to sing, they were sung by my dear Eroni. Oh
when I sing, I sing for you, I sing for me, I sing for
In a age when she did not believe, when her best
days were over, when she was old, when she was
my heart does long, Singing like a little Brown Bird
both fly, know she sing. She sing, when she sing
some tell me, I mean the heart's exume
heavenly song, when she sing, when she sing
to gain.

All night the night, I heard a Brown Bird singing
Sweet songs of love, that the world has ever known.

THE WATCHER

Want of! Want of! better leave me alone
Oh no
The world is full of want, You must come with me
For what? i don't need nothing? Who
Want of! Want of! better leave me alone
To settle the account? Please don't make me please on
the

Someone is watching over you, knowing all the things
you do
Someone is watching over you, realizing the things you

do
Someone is watching over you, realizing the things you

do
Although your programs strain
you, you don't have time
Some day you end up chivv' on the very same words

you say
When you die? It's time that your soul should come
back

When does the thought you
direct to your little mind begin?
It's time that your soul should come

Move away from your magic dance
There is no success without you
There is no success without you

Cause somebody is watching over you
knowing all the things you

do
Someone is watching over you, calculating the things

you do
Don't you know that? We are watchin' you
We are watchin' you
We are watchin' you

Now we're in the things you do
Now we're in the things you do
Now we're in the things you do

Say it again! Mix No. Mix No
Mix No. Mix No. Mix No. Mix No

Cause somebody is watching over you
knowing all the things you

do
Someone is watching over you, calculating the things

you do
Don't you know that? We are watchin' you

Now we're in the things you do
Now we're in the things you do
Now we're in the things you do

Say it again! Mix No. Mix No
Mix No. Mix No. Mix No. Mix No

Cause somebody is watching over you
knowing all the things you

Someone is watching over you,
knowing all the things you

Do but calculate, do but count

out but calculated, out, do

3 D SPACE BOOGIE



③

dsp488

3 D SPACE BOOGIE



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\$3.50

BOTH WORLDS



DON'TCHA
HIDE IT

TPI
1004



Side A

DON'TCHA HIDE IT

Arranged and Composed by Ralph Fisher

FREEDOM JAZZ DANCE

E. Harris. Arranged by Mike Carrick

GET UP

G. Leslie. Horn Arrangement by Both Worlds

IT'S LOVE

S. Johnson. Horn Arrangement by Bill Moore

Side B

COMING ON STRONG

Arranged and Composed by Hank Levy

LEAVIN' THEM DAYS

Arranged and Composed by Scott Johnson

SOLIDÉ

Arranged and Composed by Bill Moore

STOP TURN AROUND

G. Leslie/S. Johnson. Horn Arrangement by Bill Moore

DON'TCHA HIDE IT

Arranged and Composed by Ralph Fisher. Horn Arrangement by Bill Moore

PRODUCED BY Both Worlds for Terry Phillips, Inc.

EXECUTIVE PRODUCER — Terry Phillips

RECORDED AT File 3 Recording, Inc., Baltimore, Maryland

ENGINEER — Craig Kenney

MIXING ENGINEERS — Craig Kenney and Mike Kelly

BOTH WORLDS is —

Ralph Fisher — drums

James Gallon — bass

Dixie Lusk — electric guitar and lead vocal

Scott Johnson — keyboards, electric piano, synthesizer, Hammond organ

Mike Carrick — drums, congas, bongoes

William Moore — trumpet, Buglehorn

Tom McCormick — tenor and soprano sax, flute

Bob Marshall — bass, double bass

Background Vocals — Venetta Tyle, April Wallace

Cover Photograph by Reginald Wickham

Art Direction by Clinton Cowells

Special thanks to Ray Lapidus, Stanley Burton, Dan Hinch, Mort Levy, Larry Berlin

THE SINKING MC BREEZE

THE PARTYS
AT
MY
HOUSE

THEPARTYS
AT MY
HOUSE

MC

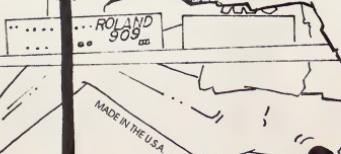
BREEZE

FEATURING
DJ
TREVOR
FLASH
CHECK HIM
OUT!!!

FOR THE LAYMAN...
"THE SINGING MC"
BREEZE



EP.



COVER GIRLS ♦ MEL & KIM ♦ SINITTA

WILL TO POWER ♦ NOEL ♦ AND MORE!

THE

LATIN BEAT

SHOW ME

DREAMING

SILENT
MORNING

FEELS LIKE
THE FIRST TIME

RESPECTABLE

AND
MORE!

EXTRA
HOT
SOUND!



SIDE 1: **SHOW ME** 7:35

COVER GIRLS

(Panda/Moran/Cabrera/Khozoum)

© 1986 Fever Records

**FEELS LIKE
THE FIRST TIME** 6:40

SINITTA

[Hargreaves]

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DREAMING 7:40

WILL TO POWER

Rosenberg

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LA BAMBA 3:09

**THE CALIFORNIA
RAISINS**

Vocals — **Ellis Hall**

(Valens)

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SIDE 2: **SILENT
MORNING** 6:39

NOEL

(Pagan)

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RESPECTABLE 5:25

MEL & KIM

(Stock/Arken/Waterman)

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MOVE OUT 4:48

NANCY MARTINEZ

(Dubuc/Pacifi)

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LOW RIDER (87 REMIX) 6:25

WAR

(Goldstein/Brown/Allen/Dickerson/
Scott/Jordan/Oskar/Miller)

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Design and Art Direction: Helmut von Alpenay

SL 9704

COUNTER

CULTURE



A Four
Song EP

Side 1

Baby Head 2:39

(Lesseraux, Sadocha, Horan, Ratcliffe)

Wise Fool 3:37

(Lesseraux)

The No-Hype Man 3:46

(Lesseraux, Sadocha, Horan, Ratcliffe)

Side 2

Catch My Fall 7:58

(Lesseraux, Sadocha, Horan, Ratcliffe)



COUNTER CULTURE is:

Mark Lesseraux - Vocals, Keyboards, tamborine

John Sadocha - Guitars

Mark Horan - Bass

Rob Ratcliffe - Drums

Produced by Counter Culture and Joe Chinnici

Engineered by Joe Chinnici

Band Photo - Kathy Stanley; Cover Photo - Paul Evans, Mike Meade

Illustration by Bryan Lesseraux

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CATCH MY FALL

She waits, in the garden
Black hair, in a bob
She looks up at the snow cloud
and hopes it won't snow again

Hold tight, feel the fingers
Look tight, feel the tongue
Moving over your breast
Tonight you'll get what you want

Please, Please, Please, Catch My Fall

See her, she is laughing
Laughing, right out loud
Now, she's in the basement
She's coming up through the floor

Please, Please, Please,
Catch My Fall...



WESTERN WIND

And Other English Folk Songs and Ballads

ALFRED DELLER *countertenor*

with Desmond Dupre, lute — John Sotterott, recorder

Western Wind
Early One Morning
Black is the Color of My True Love's Hair.
All the Pretty Little Horses
Lowlands
The Sally Gardens
Bendemeer's Stream
Annie Laurie
Cockles and Mussels
The Miller of the Dee
Drink To Me Only With Thine Eyes
The Foggy Foggy Dew
Frog Went A-Courtin'
The Turtle Dove
Pretty Polly Oliver
The Carrion Crow
The Wife of Usher's Well
Henry Martin
I am a Poor Wayfaring Stranger

VANGUARD
Everyman
SERIES



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ROBERT RUSSELL BENNETT

RCA VICTOR SYMPHONY ORCHESTRA



IT'S CLASSIC BUT IT'S GOOD

RCA Victor Symphony Orchestra
ROBERT RUSSELL BENNETT, Conductor

Musical Director: John Pfeifer • Engineer: Lewis Layton

SIDE 1

- Band 1 — Tchaikovsky SYMPHONY No. 4 IN F MINOR, Op. 36: Third Movement: Scherzo*
 - Band 2 — Schumann SYMPHONY No. 4 IN G MINOR, Op. 120: Third Movement: Scherzo (abridged)*
 - Band 3 — Mozart SYMPHONY No. 38 IN D, K. 504 ("Prague"): Second Movement: Andante (abridged)*
 - Band 4 — Rimsky-Korsakoff THE SNOW MAIDEN: Dance of the Buffoons*
 - Band 5 — Ippolitov-Ivanov THE CAUCASIAN SKETCHES: Cortège de the Sardar*
- SIDE 2
- Band 1 — Franck SYMPHONY IN G MINOR: Second Movement: Allegretto (Abridged)*
 - Band 2 — Mendelssohn VIOLIN CONCERTO IN E MINOR, Op. 64: Finale: Scherzo*
 - Band 3 — Grieg THE LAST SPRING, Op. 34, No. 2*
 - Band 4 — Liszt LES PRÉLUDES (Abridged)*

Here are some of the prettiest melodies ever written. This sentence, although presented without quotation marks, is a verbatim transcript of an observation by Robert Russell Bennett, the brilliant and versatile musician who selected and conducted these nine melodies. He remarks that they are, of course, something in addition to being pretty and melodious: they are examples of the classics. The premise is that this music will establish direct contact with the listener—who may consequently be curious about the “classic” aspects. (A possible variation on this album’s title is, “It’s good, but is it classic?”)

* * *

Classic, as noun or adjective, is a word that has had many definitions, in and out of dictionaries. Its use is not limited to any scholarly milieu. Certain annual horse races, tennis matches and baseball games are known, respectively, as turf, net and diamond classics, and you may extend this list of classics to include your own sports or other preferences.

This broadly generic application of the term has validity for the music in this album. Each composition represents something outstanding, something that also has the sanction of time. It may be a representative demonstration of a musical form, mood or device. If that statement seems to have menacingly academic possibilities, you still have no ground for apprehensive moments. You will find this music enjoyable simply as “Music to Sit Around and

Figure Things Out or Not to Bother About Them By.” It is suggested that you will find some extra satisfaction in a bit of pondering on what makes this classic music “classic.”

* * *

Side One begins with two symphonic scherzos. A scherzo is a jest, a playful thing, and even in the supposedly sedate confines of a symphony, it is lively. The *Scherzo* from Tchaikovsky’s Fourth Symphony is dashing, flashing music, and it is especially “classic” as a model for the use of pizzicato (plucked) strings. Thoughtfully, Tchaikovsky lets the string players relax their activity completely for a spell, while the winds take over. Then the brass gets busy, too, and the strings have some reinforcement for the finale of this movement. The *Scherzo* from Schumann’s Fourth Symphony is a juxtaposition of a hearty, boisterous, rather bouncing (but not bounce) melody, with a tender, contemplative tune. Dissimilar as the Tchaikovsky and Schuman scherzos are, they are both remarkable and both scherzos. Somewhat philosophical inquiry: If all scherzos were interchangeable, would any of them be classic?

* * *

The *Andante* from Mozart’s Symphony No. 38 could be denominated a classic simply for its eighteenth-century origin. One of the standard tests for “classicism” is the age of the work or the age in which it was created. This symphony qualifies easily for this category, but it is also a classic in agelessness. It is absorbing for students of musical form and maneuver, but “it’s good,” and it moves the imagination by sheer tonal loveliness.

The *Dance of the Buffoons* from Rimsky-Korsakoff’s opera, *The Snow Maiden*, is a kind of stage scherzo, with ample jest in its make-up. It is a classic of instrumental sparkle, too. The *Cortège of the Sardar* from Ippolitov-Ivanov’s *Caucasian Sketches* is a parody, which in itself is a musical operation of classic connotations. The Sardar, an eminent official, is brought on with an opulent musical reception, and becomes a classic on parade.

* * *

On Side Two, we meet first the *Allegretto* from the Franck Symphony in D Minor, which is a classic in various respects. It is the most famous “single” symphony, Franck being one of the few composers who maintain a place in

the symphony lists with the composition of only one symphony. “One of the few” may be more conservative! The *Allegretto* is a classic of charming melody, and a classic in the use of the English horn, which sings out the principal tune.

The Mendelssohn Violin Concerto is so much a classic that for some violinists it is *Mister Violin Concerto*. Certainly, every violinist with concerto technique likes to play it, and here is the jaunty yet lyrical *Finale*, played by all of the violinists of this excellent orchestra. Group performances of this solo have happened previously, but this is believed to be the first recording of multiple “starring” in this concerto.

* * *

Grieg’s *Elegiac Poem for String Orchestra*, often identified by its German name, *Letzter Frühling (Last Spring)*, is Mr. Bennett’s favorite as one of the most glorious melodies in all music. It is a classic of melody and of writing for massed strings. The orchestra “sings,” and this is most logical, because this air was first a song that Grieg composed to a poem by the Norwegian writer, Aasmund Olafsen Vinje. It became a classic in its orchestral version, but the song is of similar quality.

The symphonic poem—translation of a text into a large orchestral work—was a Lisztian addition to musical designs . . . and it is revealed powerfully in *Les Préludes*, which was based on lines from the *Méditations poétiques* of the French writer, Alphonse de Lamartine. Here life is considered as a series of preludes to death, with a triumphant finish in the music. Life certainly is the principal subject matter of this music—everlast life! Artistic content is often categorized as either “classic” or “romantic.” *Les Préludes* might be characterized as both a romantic classic and as classic romanticism. And, as of this music is, GOOD!

Notes by ROBERT A. SIMON
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PAM PURVIS — Vocals

BOB ACKERMAN — Flute, Bass Flute, Alto and Tenor
Saxophones, Clarinet

RICHARD WYANDS — Piano

HARVIE SWARTZ — Bass

AKIRA TANA — Drums

I dispensed Pam Purvis and Bob Ackerman through my friend and colleague, Philippe Bourdin of *Jazz Hot Magazine*. I still remember the day in Paris when the phone rang and Pam and Bob, who had just arrived in town, called us for an appointment. Seeing them in person confirmed the impressions I had from listening to their records: kind, simple, two great artists deeply rooted in jazz. Since then we have become close friends. I invited them to perform in Italy at the San Remo Jazz Festival in April, 1985, and all the critics agreed: their performance was a pleasant, unexpected surprise. Reviews, interviews and radio and TV appearances quickly followed, establishing the couple in the hearts of Italian jazz lovers.

During that time I also noticed the enthusiasm of young saxophone players who attended Bob's seminars (he is known as the "mouthpiece doctor"). For the delight of European audiences, they also toured Switzerland, Spain and France. This album is the result of a constant evolution.

I am particularly impressed by *I'm Old Fashioned*, one of the most beautiful versions of Kern's classic ballad. And *When the Wind Meets Fats* brings to mind that fabulous concert in San Remo.

Pamela Purvis is the best new jazz voice, superbly accompanied here by wonderful first-rate musicians. Europe is convinced; now it's up to the United States to recognize her great talent.

Giuseppe Ballarò
Musica Jazz, Jazz Hot, Jazz Forum and Jazz World

When Pam Purvis and Bob Ackerman undertake to perform a piece of music familiar to jazz listeners for generations such as *Honeysuckle Rose* or *Lullaby of Birdland*, there occurs a distinct phenomenon, often peculiar. It sounds new. It gives us a feeling of hearing flesh, as if for the first time, jazz compositions or standards which have been interpreted so much and in so many different ways that we have not really thought of reinterpreting them.

Precisely how this happens is not too hard to explain. I know that Pam and Bob never do anything perfunctorily, never overlook an indication in a score or a hint in the lyrics; in the whole of their repertoire the exact meaning and intention of the composer or the lyricist is always the dominant rule.

As their new recording attests, it lies in the delicate performance of Jerome Kern's *I'm Old Fashioned* just as completely as it does on the difficult scale required by Charlie Parker's *Scrapple From the Apple*.

Perhaps it is only a partial explanation of the freshness and grace with which so-called "standard" repertoire of this kind reaches us in their performances.

The perfect blend of Pam's enchanting voice and Bob's woodwinds, particularly the clarinet, is a very enjoyable achievement and the listener's response, involuntary or almost automatic, is one of surprise and pleasure.

This, however, can hardly be the whole story. What obviously lies beneath or beyond their talent is an example of flawless vocal and instrumental execution, as well as respect and love for music, expenditure of energy reflecting melancholy, gaiety, emotions, suffering, vitality and above all, communicated artistry.

I tremendously enjoyed every minute producing this recording session.

Louis Victor Mialy

SIDE ONE

I'M OLD FASHIONED* 5:32
Jerome Kern / Johnny Mercer

CLARINET BLUES 2:44
Bob Ackerman

HEART SONG 5:32
Bob Ackerman / Pam Purvis

C + J 3:49
Bob Ackerman

SIDE TWO

ULLABYE OF BIRDLAND** 4:41
George Shearing / B.Y. Forster

LIKE A LOVER* 5:49
Dori Cappomi / Marilyn & Alan Bergman

LET ME LOVE YOU 5:14
Barb Howard

WHEN THE WIND MEETS FATS 5:47
Medley: Honeysuckle Rose - Fats Waller / Andy Razaf,
Scrapple From the Apple - Charlie Parker

PRODUCED BY LOUIS VICTOR MIALY
Executive Producer — Herb Wong

Recorded July 18, 1985 at 39th Street Studios,
New York, NY

Engineered by Richard Kaye
Mixed by Richard Kaye and Louis Victor Mialy
Mastered by Roger Seelé

Arrangements — Bob Ackerman
Richard Wyands *
Claude Johnson **

Bob Ackerman plays Sakuzan Flutes exclusively
provided by Michael Cooney
Clarinet made by Peter Eaton

Harvie Swartz appears through the courtesy of
Gramavision Records

Cover Art — Livia Stein
Back Cover Photo — Jean Michel
Art Direction — Zand Gee

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in A Minor for 'Cello
and Orchestra, Op. 129

Encores with

Eugene Istomin, piano

and the

Prades Festival Orchestra

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CASALS FESTIVAL

SCHUMANN

CONCERTO IN A MINOR FOR 'CELLO AND ORCHESTRA, Op. 129

Pablo Casals, 'Cello with the Prades Festival Orchestra

SHORT PIECES

Pablo Casals, 'Cello; Eugene Istomin, Piano; Prades Festival Orchestra

Pablo Casals, Conductor — Perpignan Festival Orchestra, Pablo Casals, Conductor

ML 4926



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Schumann Concerto

Unnatural noises frightened him in his dream. For some years he had suffered those occasional fits of hallucinations; they came and went. Other things were changed. He had difficulty settling on the right tempo for a piece, often changing it over and over again, fell into apathy or gave way to irritability.

On February 10, 1854, the final stage began. A single note sounded, then another, then others, then shift to another. They came particularly during the nights, many of which were sleepless. The sleeping experience was never interrupted from that time on.

And yet there were strange interludes of great joy. Sunlight, birds could turn around, and friends, angels, and every sound would turn to music. He would write short, odd letters to friends, relatives, and the like. Then he would listen to the music inside his ear, while orchestras playing symphonies he never conceived before.

He had to give up violence and two doctors had to be summoned to hold him down. When this passed he rested and rising made some progress in his recovery.

He had evoked a potent spirit and it had got the best of him, like the sorcerer's apprentice. He had to learn to control it so that that inspiration and force of mind that would weld his melodies into great emotional units. He had breadth of vision, but he had to learn to control his own personality in his effort to deliver the magic of the emotional universe in sounds and phrases. He had to learn to hold back all this, everything.

The 'Cello Concerto' shows the marks of this process of overwhelming emotionlessness, sticking to the emotional point in the music, never empty virtuosity. The 'cello sings, and there are moments of tenderness and melancholy in feeling. There are also painful moments.

With the first theme we know we are in the land of the 'cello. The first ride of the 'cello gives us what it has to say; then it is. This theme returns again and again; it is really the whole piece, the main idea of the work. A triple form of different thematic aspect is used primarily for passage work between statements of this theme.

After an extensive development and restatement of this material the 'cello takes us over a little bridge, and then comes the end movement without pause. By the time the movement's music is stated we are well into it without the slightest break in emotional continuity, surely a triumph of Schumann's great art.

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Casals and Istomin

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Catalan, Pablo Casals, 'Cello with the Prades
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2. *Sant Martí Del Canigó* — Sardana, Catalán Festival Orchestra, Pablo Casals, Conductor.

3. *Bach: Aria* (From Organ Pastorale in F Major) — Composed by J.S. Bach. Pablo Casals, 'Cello; Eugene Istomin, Piano.

5. *Haydn: Adagio* (From Sonata No. 9 in D Major, for Piano). Pablo Casals, 'Cello; Eugene Istomin, Piano.

6. *De Falta: Nana* (From Seven Spanish Popular Songs). Pablo Casals, 'Cello; Eugene Istomin, Piano.

■ On day 10 at Perpignan Dame Myra Hess took a swim, keeping afloat while she swam on her back, and then she swam on her back with Pablo Casals. Later she reported to Howard Taubman of the New York Times: "It was a long swim. There were many concerto on my list."

And so feeling better she swam again, this time in contact with Pablo Casals, at Prades and Perpignan, in Bach or Schumann or others. What happens then sounds, when reported, like a story from a newspaper.

Something is transmitted from Casals to other musicians, something that causes hands to move, feelings to move, and voices to sing. As 'cello' Casals is a master, and his basic authority stems from this, but this is not just an educator but is also a philosopher, interested in finding the largest conception of a given piece of music. He is next about details but his virtue does not come from some fantastic gift.

He seeks the concept of the composer, the essential thought behind the work that will live on. He is interested above all about the phrasing, dynamics, temp. If he exchanges displays of virtuosity, it is not because he is tempted but because he wants, but because he is asked out of the question.

Because he has diagnosed this possibility he has given the music to its meaning as music, clean of all questions of accomplishment and professional aggrandizement. That he lives in the world of music is a fact, but this only underscores this commitment to his art.

To him have come the great artists of the world, and from these meetings we have this music.

Notes by CHARLES BURR

■ FACTS ABOUT 'CELLOS

Robert Schumann born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 23, 1856; Concerto A Minor for 'Cello

and Orchestra composed in 1850. Movements are: (1) Allegro affetuoso (2) Intermezzo; Andantino grazioso (3) Allegro vivace.

Pablo Casals born at Vendrell, in Catalonia, December 29, 1876; died at Perpignan, France.

The Catalan is a Spanish dance type deriving from Catalonia. *Cast del Ocell* is a Catalan folk song, composed by Casals and orchestrated by Casals and orchestrated by E. Cassá.

The Sardana is the national dance of Catalonia, the name coming from the Latin *sartana*, from the 9th Century, orchestrated by Casals.

■ Bach: *Brandenburg Concerto No. 1* — Bach born at Eisenach, March 21, 1685; died at Leipzig, July 26, 1750. The *Aria* is from the *Organ Pastorale* in F. (Petres Edizioni, Milan) — *Organ Pastorale* — *Recitative* is from the *Organ Concerto No. 3*.

F. J. Haydn born at Rohrau, Austria, March 31, 1732; died in Vienna May 31, 1809. *Adagio* is from the *String Quartet No. 1* composed before 1767.

■ Manuel De Falta born at Cádiz, Spain, November 1876; died at Alta Gracia, Corrientes, Argentina, November 14, 1946. *Nana* is the fifth of the Seven Spanish Popular Songs, composed in 1914.

■ COVER ART: Ben Swedowski

■ From Set SL-169, the Casals Festival at Perpignan. Pablo Casals ('Cello), Eugene Istomin (Piano); Alexander Schneider (Violin); Rudolf Ganz (Double Bass).

Beethoven: *Trio No. 6* in E-Flat Major, Op. No. 2, No. 2

Beethoven: *Trio No. 4* in B-Flat Major, Op. No. 11.

Beethoven: *Sonata No. 5* in G Minor for Piano and Violin/Viola, Op. 5, No. 2.

Beethoven: *Seven Variations in E-Flat on 'Bei Männern, welche Liebe fühlen.'*

Beethoven: *Violin Concerto in F Major on Ein Madchen oder Weibchen*, Op. 65.

Beethoven: *Trio No. 7* in B-Flat Major, Op. 97.

■ From Set SL-184 of the Casals Festival at Perpignan. Pablo Casals ('Cello), Leopold Mannes (Piano), Alexander Schneider ('Violin), Mieczyslaw Horowitz (Piano), Isaac Stern (Violin), Dame Myra Hess (Piano), Joseph Szigeti (Violin).

Schumann: *Funf Stücke im Volkston*, Op. 10.

Schumann: *Trio No. 1* in D Minor, Op. 63.

Brahms: *Trio No. 1* in B Major, Op. 8.

Brahms: *Trio No. 2* in C Major, Op. 87.

COLUMBIA

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DISCO Rhapsody



DISCO RHAPSODY

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NIGHT AND DAY —
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RECORD 2

SIDE C

WEST SIDE STORY MEDLEY — Sal Soul Orchestra

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THEY SAY LOVE ISN'T ENOUGH BETWEEN TWO LOVERS
THERE'S SOMETHING STRONGER THAN OUR LOVE — Paul Anka

THE TIMES OF YOUR LIFE — Paul Anka — DO YOU WANNA
MAKE LOVE — Peter McCarr — RIGHT TIME OF THE NIGHT
JANIS JOPLIN — I CAN'T GET NO SatisfACTION — The Stones
ARE FOREVER WITHOUT YOU — England Dan & John Ford
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4. BLUEBERRY HILL
5. OOH! MY SOUL —
6. THE GIRL CAN'T HELP IT —

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2. CHERRY RED
3. MONEY HONEY
4. GOOD GOLLY MISS MOLLY
5. ONLY YOU (And You Alone)
6. LONG TALL SALLY



LL 26

Carl Ditters von Dittersdorf
(1739-1799)

SYMPHONY in A minor

Prince Louis Ferdinand of Hohenzollern
(1772-1806)

RONDO for Piano and Orchestra
Otto A. Graef, piano

THE FRANKENLAND STATE SYMPHONY ORCHESTRA

Erich Kloss, Conductor



carl ditters von dittersdorf • SYMPHONY in A MINOR

PRINCE LOUIS FERDINAND of HOHENZOLLERN • rondo for piano and orchestra

Erich Kloss, conductor • Otto A. Graef, pianist

THE FRANKENLAND STATE SYMPHONY ORCHESTRA

Carl Ditters von Dittersdorf

Carl Ditters von Dittersdorf was the product of one of the most remarkable ages of all time. Born in Vienna in 1739, his was the privilege of being contemporaneous with Mozart, of being an intimate friend of Gluck and Haydn, of witnessing the rise of Beethoven.

Although he never actually became wealthy, his own way frequently provided him with his own means, and there was constant public demand for his music to enable him to compose 115 symphonies, some thirty string quintets, well over a dozen works in each of the other chamber music forms. It is characteristic of his way of life that he should have suffered from the greatest advancing years—an almost total indulgence, advancing years—which Mozart need have feared.

At the same time, Dittersdorf lived in the thick of Court intrigue and political manipulations by which important musical posts could be obtained or made secure, a terrible game between Gluck and Salieri secured, a terrible game between Haydn and Mozart, which turned catastrophically against the needs of livelihood for Mozart. In the end Dittersdorf was also defeated by it when, nearly 60 years old, he lost his conducting posts and retired to the country place of a friend, Count von Stifflitz at Rothlotta in Bohemia. There, broken in health and spirit, he dictated his biography to his son, completing it two days before his death.*

Dittersdorf was a pupil of such famous teachers as König, Zieglar and Trini, Prince von Hildburghausen took him into his service and educated him. In return, Dittersdorf practiced to become one of the leading violinists of his day. He accepted a post to work on a tour of Italy. Shortly afterwards he embarked on a recital tour which brought him success in the leading cities of Germany and Austria. In 1764 he became the "Kapellmeister" of the Bishop of Pressburg; in 1771 he advanced to a similar post for the Prince Bishop of Bamberg. Through his influence he now had a title of nobility. All the while he composed comic operas which found him marked success on the stages of Vienna, completing 28 of these during his life.

His memoirs remind one of the autobiography of Lorenzo da Ponte, Mozart's distinguished librettist. The life of the successful musician seems to have been an endless series of balls and parties sponsored

by the nobility, intrigues with their lieutenants and mistresses to secure favors, payments in golden watches and snuff-boxes and, very rarely, grants and stipends. Certainly one wonders how the foamy atmosphere ever produced such magnificent and serious artists.

SYMPHONY IN A MINOR

This symphony shows the development of the symphonic form as a contemporary of Haydn and Mozart, and clearly designates the composer's historic format and importance. It is one of the later symphonies of Dittersdorf, although no one seems to have bothered to catalog them all and assign to them chronological numbers. Two sets of orchestral parts are in existence—one set in the Royal Library in Berlin, the other in the Library of Congress.

The first movement could be titled *con patetico*. In the *Adagio* the solo cello is played in the high register as called for by the composer. In the Berlin set, however, it is played in the low treble clef an octave higher. Some musicologists feel this part should be played by a solo violin, as the Library of Congress score is marked *Violino Solo*. The Third Movement divides into a *Minuetto Primo* and *Minuetto Secondo*. The *Finale* is a *Prestissimo* in 6/8.

RONDO FOR PIANO AND ORCHESTRA Op. 13
Prince Louis Ferdinand of Hohenzollern

Though this composer is totally neglected today, few were romantically and historically more stimulating. Louis Ferdinand, Prince of Prussia was called by his contemporaries, Dashing and handsome like Byron, the pallid goes even farther. Both were possessed of tremendous artistic endowments, and in the end both earned their supreme distinction on the field of battle.

Louis Ferdinand was a nephew of Frederic the Great, son of Prince Ferdinand of Prussia, youngest brother of Frederic. He was born into a family in which many ways distinguished itself in music. Queen Sophie Charlotte (1668-1708) Frederic the Great, Frederic William I, all three of whom were great musicians, composed music which was well received, and played many instruments. As composer and pianist, Louis Ferdinand was the greatest of all the Hohenzollerns. Generous, usually broke, he made German patriotism, personal integrity and courage the cornerstones of his life. His music is mostly cheerful and charming—

audiences referred to him as "the Beethoven with sunshine." Beethoven had such a high regard for his music that he dedicated his Third Piano Concerto in C Minor Op. 37 to him. Even Goethe was a friend.

Louis Ferdinand announced early in life that he would never suffer a defeat in battle and live to talk about it. At 17 he had made a Colonel in the war against Austria (1790) at the age of 21 when Prussia moved against France; he was made a Major General. He apparently hated only one man in his life—Napoleon.

Most of his mature artistic life unfolded between 1785 and 1806, a period of peace in Prussia. He travelled widely and challenged all of Europe's best pianists, as often as not winning his playing contests. Of the dozen and a half works extant, virtually all employ the piano—piano quartets and trios being his favorite form.

He composed two Rondos for piano and orchestra, this one being the second and more widely played. Certainly there is little beside undiluted joy of life in this work, the idiom showing almost equal traces of Mozart and early Beethoven.

When war broke out again in 1806, Louis Ferdinand, then 34, seems to have had premonitions of disaster. He abandoned his wife and, against the first campaign against the French, boldly rode straight into the heart of Saalfeld after spending the previous evening alone playing the piano. His horse suffered a broken leg as he charged over a barrier. A French captain ordered him to surrender as he thrust out his sabre at the Frenchman, who pierced him with a lance.

THE FRANKENLAND STATE SYMPHONY ORCHESTRA is the center of musical activity in Nuremberg and surrounding cities. Concerts are generally held in the Nuremberg Opera House, and during the summer in the Spanish Court of the Castle of Nuremberg. The orchestra also plays all the symphonic concerts of the Bavarian radio.

Erich Kloss is its founding conductor, having previously conducted the Philharmonic Orchestra of Munich and other South German music centers.

*The Autobiography of Ditters von Dittersdorf, publ. in English translation by Richard Bentley & Son, London, 1898.

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RECUERDOS DEL PASADO

RAFAEL HERNANDEZ Y SU CONJUNTO

Cantan: Chiquitín y Leocadio

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 4. REMINISCENCIA (Canción)
 5. MADRIGAL (Madrigal)
 6. SI PUDIERA (Canción Criolla)

RAFAL HERNANDEZ, the famous and well known Puerto Rican composer, organized in the City of New York during the year of 1926 the famous TRIO HORINQUEN, composed of Antonio Meza (Santo Domingo) Salvador Ithier (Mayagüez) and himself (Aguadilla). The TRIO HORINQUEN was well received and left nice memories.

The object of this record which ANSONIA has the privilege of offering to our friends here is to pay homage to this unforgettable Master Composer. Recorded under the most modern conditions, and employing all the advantages of electronics, we offer in this record a group of very beautiful songs, many of which have been forgotten but they deserve to be heard over and over again because of their musical beauty.

Among these the following can be heard: *TRISTES RECUERDOS* (Sad Memories), *MADRIGAL EL SON TUMBADO*, *SI ME MUERO MADRE MIA* (I Should Die Mother of Mine) and others. These old songs, reminiscent of a glorious past, are melodies depicting the Puerto Rican soul, beautiful numbers that our parents and grand-parents used to sing, and which we are sure that this new generation will enjoy even more.

RAFAEL HERNANDEZ proud of his work, but with the desire to offer in this Long Playing Record something really sensational, revised all these compositions and made beautiful arrangements with the result that this recording is perfect in every respect.

Two very well known Puerto Rican singers, Chiquitín García and Leocadio Vizcarro, under the author's direction, have made possible this homage to the TRIO HORINQUEN.

And now to conclude we will transcribe hereunder a message from the composer himself, RAFAEL HERNANDEZ, addressed to the Latin American countries and very specially to his Puerto Rican country-men.

"Latin American Countries and dear country-men: This Album with the cooperation of the famous firm ANSONIA is now on the international market, and it represents for me the beginning of a future full of hope for the dreams I always had, to leave the more precious songs I ever wrote recorded in an immutable way."

"Many of these songs are not known at all to the present generation and they represent the most honest ones I have written during my artistic life. I am sure that anyone who heard the old interpretations of the TRIO HORINQUEN will be surprised when they hear the same selections interpreted to perfection by this new musical group."

"This record represents the realization of my fondest dreams: to leave to the present generation and the ones to come, a testimony of my works recorded in an artistic unforgettable way."

"I have revised carefully the orchestrations and in several instances I have made some modifications and to my way of thinking the themes sound still more beautiful and melodic."

"The music is the same, but now it has been recorded magnificently and I wish to take this opportunity to express my heartfelt gratitude to my singing partners and to ANSONIA who has made possible the realization of my most fervent wishes. Friends of Latin America, brothers and sisters of Puerto Rico, thank you in advance for the way you will receive this Album. I remain cordially yours, RAFAEL HERNANDEZ".

RAFAEL HERNANDEZ, el glorioso y notable compositor puertorriqueño, organizó en la ciudad de Nueva York el año de 1926 el famoso TRIO HORINQUEN, integrado por Antonio Meza (Dominicano), Salvador Ithier (Mayagüezano) y él mismo (Aguadillano). El Conjunto durante su efímera existencia realizó una Líbra musical realmente inolvidable.

El objeto del presente disco que la firma ANSONIA tiene el privilegio de ofrecer a sus amigos y favorecedores, es el de tributar un homenaje a tan memorable Conjunto Musical. Grabadas de acuerdo con los más modernos adelantos de la ciencia electrónica, ofrecemos en el presente disco un grupo de bellísimas canciones, muchas de las cuales se perdieron en el olvido y que por su belleza merecen ser escuchadas por todos aquéllos que entienden y gozan de la música y sus bellas melodías.

Entre las canciones que se escuchan en este disco están: *TRISTES RECUERDOS*, *MADRIGAL EL SON TUMBADO*, *SI ME MUERO MADRE MIA* otras más. Estas viejas melodías, reminiscencias de un pasado glorioso, pueden decirse que son el canto de la melodia del alma puertorriqueña que recuerdan a quienes las escuchan, inolvidables serenatas bohemias, melodías que tararearon nuestros padres y abuelos, canciones cuya belleza musical permanece intactamente con su riqueza tonal.

RAFAEL HERNANDEZ ha dedicado todo su amor y su talento artístico, con el deseo de ofrecer en la presente grabación algo que nació en el olvido pero inminente en su modificación y desarrollo.

Dos magníficos cantantes puertorriqueños, Chiquitín García y Leocadio Vizcarro, dirigidos por el propio autor, han realizado este propósito que realmente es digno honrar.

Para cerrar con broche de oro transcribimos a continuación el mensaje del propio autor RAFAEL HERNANDEZ, dirigido a los pueblos de Hispano-América y muy especialmente a sus compatriotas puertorriqueños:

"Pueblos de América, hermanos míos: Este Álbum que con la cooperación de la acreditada firma ANSONIA sale al mercado internacional, representa para mí la iniciación de un grupo de estrenos para los sueños que hace mucho tiempo anhelo dejar el legado más grande de mi vida artística, mis viejas canciones, grabadas en forma imparable e interpretadas en forma inimitable."

"Muchas de estas canciones, desoladas por la actual generación, representan lo más precioso de mi vida artística. Estoy seguro que quienes escucharon las viejas interpretaciones del antiguo TRIO HORINQUEN se sorprenderán al oír las mismas interpretadas por este nuevo Conjunto Musical que les da vida y color".

Disco que no tiene precio, para decirlo así — la realización de mi sueño dorado: el dejar a la actual generación y a la posterior el testimonio de mi obra artística en forma realmente inolvidable.

"He revisado cuidadosamente la orquestación y en muchos casos he hecho algunas modificaciones y arregloes que a mi juicio han dado por resultado una forma más bella de expresión de la melodía".

"Es un disco que ahora casi no se puede encontrar, admirablemente interpretada y puesto terminar exponiendo mi profunda gratitud a mis colaboradores y mis compañeros artísticos y la firma ANSONIA que ha brindado posible la realización de mis más valientes deseos. Amigos de Hispano-América, hermanos puertorriqueños, gracias anticipadas por la buena acogida que se sirvan darle a los esfuerzos de este servidor de ustedes. RAFAEL HERNANDEZ".

The Film Music Of Nino Rota

Vol. 2

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IT HAPPENED AT
THE PENITENTIARY

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(A HERO FOR OUR TIMES)



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THE ORIGINAL SOUNDTRACK RECORDINGS

The Film Music Of **NINO ROTA**

Vol. 2



Volume two of our Nino Rota film music series presents two previously unreleased scores. Both films are Italian comedy/satires from the mid-50's. Rota had a special knack for scoring comedy. His music has a simplicity and innocence, and a sense of fun that is unique. In this second volume we hope to help elevate them beyond sketches and pratfalls. ACCADE AL PENITENZIARIO and UN EROE DEI NOSTRI TEMPI have that unique Rota sound, with the latter having that distinct "life is a circus" quality that was developed in many of his famous scores for the films of Federico Fellini.

These recordings are of particular interest because they predate Rota's score for King Vidor's 1956 production of WAR AND PEACE, making them the earliest original recordings available on record at this time. The tapes are, of course, in mono, but are otherwise in excellent condition except for one drop out on side one track two. During the very successful mastering session of this record great care was taken to decompress and enhance the limited range inherent in vintage soundtrack recordings.

It should be noted that the drawing on the cover is one of the many caricatures of Nino Rota drawn by Federico Fellini during their 29 year collaboration. We felt that even though the music on this record is not from Fellini's films, his drawing captures the whimsical mood of Rota's comedy scoring.

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Walter CHIARI · **Pierino DE FILIPPO**
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directed by
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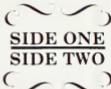
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music by
NINO ROTA

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2. Ora D'Arta
3. Ricordi Di Paese
4. Sogni Di Un Secondino
5. Reclusione Che Passione
6. Danzando Tra Le Sbarre

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THE ORIGINAL
MOTION PICTURE SCORE

UN EROE DEI NOSTRI TEMPI

music by
NINO ROTA

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(main title)
2. Eroico Tourbillon
3. Dopo La Sconfitta
4. Fox Del Tempio Andati
5. Lievi Passi Di Danza
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(Violator featuring Busta Rhymes)

SIDE A

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Instrumental (3:45)

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All instruments arranged and performed by
Pharrell Williams and Chad Hugo
for The Neptunes
Recorded at Mastersound Studios, Virginia
Beach, VA by Andrew Coleman

DISK TWO

PUT YOUR HANDS UP

(Violator featuring LL Cool J)

SIDE A

Clean Version (3:45)

SIDE B

Dirty Version (3:45)

Instrumental (3:45)

Mixed at Electric Lady Studios, NYC by Vinny
Nicoletti of Tower Audio
Asst. Mix Engineer: John Adler
Additional vocals by Kelis

"Put Your Hands Up" (Violator featuring LL Cool J)
(J. T. Smith, K. Dean)
Sony AT Tunes LLC/LL Cool J Music/Swizz Beatz
Publishing (ASCAP)
Produced by Swizz Beatz Pt. II
Recorded at Chung King Studios, NYC by Brian
Stanley for Team B/Loreal Inc.

DISK THREE

GRIMEY

(Violator featuring Noreaga)

SIDE A

Clean Version (4:00)

SIDE B

Dirty Version (4:00)

Instrumental (4:00)

Mixed at The Hit Factory, NYC by Brian Stanley
for Team B/Loreal Inc.
"Grimey" (Violator featuring Noreaga)
(V. Santiago, P. Williams, C. Hugo)
Sulta 1202 Music/Jose Luis Gotcha
Music/Waters of the Nazareth Publishing (BMI)
EMI Blackwood Music Inc./Chase Chad Music
(ASCAP)/EMI April Music Inc.
Produced by The Neptunes
All instruments arranged and
performed by Pharrell Williams and Chad Hugo
for The Neptunes



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SHOSTAKOVICH
PIANO TRIO NO. 2, OP. 67
IVES
TRIO (1911)
BEAUX ARTS TRIO



**Side 1:****Dimitri Shostakovich** (born 1906)**Trio No. 2 in E minor**, for violin, cello, and piano,
Op. 67

(Publisher: Russian State Edition)

1. Andante - Moderato - Poco più mosso
2. Allegro con brio
3. Largo -
4. Allegretto

Side 2:**Charles Ives** (1874-1954)**Trio for Violin, Cello, and Piano**

(Publisher: Peer Int. Corp.)

1. Andante moderato
2. Tsaj (Presto)
3. Moderate con moto

Beaux Arts Trio

Menahem Pressler, piano

Isidore Cohen, violin

Bernard Greenhouse, cello

Shostakovich wrote his First Piano Trio while he was still a student; we know nothing of it, since he has withheld it from publication. His Second, which is among his most important and deeply felt chamber works, was composed in 1944 and dedicated to the memory of Ivan Sollertinsky, a Soviet musicologist and a close friend of the composer. Within the work reflect a sense of loss, but there is little doubt that the mood also gives something to the tragic events of the time. It is interesting to see how Shostakovich overcame the textural problems the medium poses. His piano writing is exceptionally spare and transparent, as each hand has its own part to play, but often, but often they double each other at a distance of one, two, three, or even four octaves. The work opens with a *fugato* introduction, the initial presentation of the theme being given to the cello playing high up in harmonics on the strings. When the piano enters, it is at a more lyrical altitude, and it assumes the piano, while placing the theme in octaves in the bass. The main body of the movement is in the usual sonata form, but, as so often with Shostakovich, ideas tend to grow out of each other, and elements from one thematic section are carried over to the next.

The second movement, a lively scherzo in the distant key of F sharp, is cast in rondo form. Here for much of the time the piano is set in opposition to the two woodwind instruments, sometimes puncturing what would have been a delicate chordal progression. In the third movement, in B flat minor, is a *pascagaglia*, but instead of being a theme, the constantly recurring element is an eight-bar chordal progression. It is presented by the piano, then the violin, and finally the cello. This is the first time the piano has a really florid part. The final word is given to the chordal progression of the *pascagaglia*, against which the two stringed instruments echo fragments of the finale's first theme.

Unlike Shostakovich, Charles Ives was not particularly concerned with forming his three instruments into an integrated ensemble; rather he revolved in setting them in opposition. This Trio is among the most typical and striking works of this extraordinary composer who, although wor-

king in isolation, anticipated many later musical developments. In this case, however, Leopold Stokowski, to whom he dedicated the piece, helped him to work on it. It is hard to believe it was written as long ago as 1904, although it underwent revision during the next seven years. The first movement, containing no indications of phrasing or dynamic levels (such matters being left to the discretion of the performers), opens as a duet for cello and piano in the treble clef. The solo violin joins成功地� the start-time-point for both, but immediately afterwards they go their own way independently. The second part of the movement – a duet for violin and piano in the bass clef – is similarly constructed. The piano part here contains stretches of eighth-note patterns, a device Ives often uses. The player may, of course, get over this difficulty by using both hands, but he still has to face the problem in the third and last part of the movement: for here the two duets with only slight changes are played simultaneously, the result being virtually a quartet for three players.

"Tsaj," the title of the second movement, may sound exotic but, as a footnote in the score explains, it merely signifies that "this scherzo is a joke." Charles Ives usually gave titles that were very specific to the time and place. Thus "Tsaj" means "the Chinese" and "The German" means "France." Most of the material derives from tunes that were once well known and in many cases still are. The second one, given to the violin and accompanied by cluster chords on the piano is "Marching through Georgia"; it soon becomes disguised as a fanfare-like eight-bar figure, "Triple bells;" and "Boys and girls come out to play." Abruptly the piano launches into "My Old Kentucky home," and later we hear "In the sweet bye and bye" and "There is a fountain filled with blood." Just before the end there is a short but elaborate cadenza; it is said to represent the sunrise bringing the merry-making to an end.

Similar conflicts pervade the final movement, although this is of a more serious nature. Of the two main themes, one is hymn-like and consonant, the other, while the piano is first prominent by itself alone and then, with the two strings, is a piece of very dissonant two-part writing that defines no tonality; these two pieces of material are linked by the fanfare-like ideas that open the movement. During the coda there is yet another quotation, the only one acknowledged in the score; it is "Rock of Ages."

Malcolm Rayment

MENAHEM PRESSLER

Menahem Pressler was born and studied in Magdeburg in Germany. He became internationally known when he won the Claude Debussy Prize at the age of 17. Then he came to America, where he joined the Philadelphia Orchestra which in turn led to an unprecedented contract with the orchestra for several appearances in each of three subsequent seasons. Soon he was appearing internationally with other major orchestras under such distinguished conductors as Artur Rodzinski, George Szell, Eugene Ormandy, Leopold Stokowski, Georges Enesco, and Antal Dorati. Now resident in the United States, where he is a professor at Indiana University, Menahem Pressler still manages to find time, apart from his work with the Beaux Arts Trio, for frequent solo appearances in recitals and orchestral concerts in America and Europe.

ISIDORE COHEN

Isidore Cohen who was born in New York and studied under Ivan Galamian at the Juilliard School of Music, replaced the Beaux Arts Trio's original violinist Daniel Guleit in 1968, on Guleit's retirement. He was previously leader of the Little Orchestra Society of New York, famous for its chamber-orchestral concertos since 1947, and has led several tours of the United States and South America. Festival in Puerto Rico. More recently he was leader of the Mozart orchestra at the Lincoln Center, where he also appeared as a soloist. His previous activity in the chamber-music field included several guest appearances with the Budapest String Quartet, and for more than 10 years he was a member of the Juilliard String Quartet.

BERNARD GREENHOUSE

The American cellist of the Beaux Arts Trio, Bernard Greenhouse, was a fellowship student at the Juilliard School

of Music. He completed his studies in Europe under Pablo Casals, the great Spanish master, and his distinguished teacher, the cellist and conductor, Pierre Monteux, one of his pupils. Bernard Greenhouse is not only a remarkable cellist but, what I esteem more, a dignified artist." Greenhouse soon established himself as one of the foremost exponents of his instrument in orchestral concerts, solo recitals, and chamber-music ensemble throughout Europe and the United States. He is also a very active teacher at the Manhattan School of Music, New York State University, and Harvard University. The instrument he plays is the famous "Paganini" Stradivarius of 1707.

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FAIRMONT

the meadow
at dusk

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Side A

I AM THE MOUNTAIN
THE KING AND QUEEN
FROM HIGH ABOVE THE CITY

Side B

THE EMBALMER
THE MOON CONTROLS THE TIDE
MY ONE AND ONLY ONE

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Additional engineering by Bryan Russell

At Red Wire Audio, Bethesda, MD

Engineered By Antonio Valenti

At Hindcraft Studios, North Haledon, NJ

Mastered by Mike Kogler @ The 300/200 Club Recording Studio

Elmont is:
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TYLER JON TYLER



side a 1. TICK TOCK TICK 2. SCOTLAND YARD 3. LOCKED OUT 4. CASTLES 5. OLD ENOUGH 6. PLEASANTRIES side b 1. LIVERY



SERVANTS 2. SEPARATE ISSUE 3. TEETH 4. HOW'S ABOUT NOW 5. FASTER THAN LIGHT 6. SUICIDE ROBOT c 2010 TYLER JON TYLER



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RECORDED AND MIXED AT STROBE RECORDING BY JAMIE WAGNER AND NICK BROSTE

MASTERED BY JASON WARD AT CHICAGO MASTERING SERVICE

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ASCAP Separate Issue. Sheriff Jim, and Radar Tom

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side a. 1. TICK TOCK TICK. I've got a problem with the way you talk your lips are moving and they never stop I'll listen to your story over and over but the clock keeps going tick tock tick tock tick tock tick... I'm getting sucked into the TV set I'm getting lost in the sheets on your bed I've slept through days I don't know where I am and my boss keeps going tick tock tick tock tick tock tick tock... Been up all night the sun is killing my eyes work tomorrow got a ear full of lies but early to bed baby early to rise and my clock keeps going tick tock tick tock tick tock tick tock... 2. SCOTLAND YARD. What's the weather like, over there, across the ocean? You're so far away, the color of the sky, no, I can't imagine. Does your little town sprawl bigger than the city proper? And do you live in a house tiny with the books stacked up along the window and.. what will you have tonight? Fresh fruit from your neighbor's garden? What do you like in your tea, ceramic cups of cream or honey? And will you share your bread with the stray dogs hanging in the alley? Do you spend your time watching strangers looking sad as they go by? All I wanna know is: where will you sleep tonight? Will you think of me when you're shivering? What a terrible sight. All you gotta do is call on me and I'll be by your side, we can stay up late and I'll listen in when you're singing to yourself. 3. LOCKED OUT. Been riding backwards on an old dirty train. My keys are missing, I can't find a place to stay. Tell me how long it takes to find a safe place to rest my head and put my shoes underneath the bed. Been walking down the street just a little drunk again. I'm getting weird looks on the bus from strange men. There are bars still open with several girls who've been locked out, so they smile just to make a few new friends. Can't find my way back in: I've been locked out again. 4. CASTLES. Honey, tell me, where did you meet her, across the water? Do you miss her over drinks and rolled-up cigarettes? Baby, if you went to see her across the ocean, would you leave me here underwater? Build her castles in the blonde and salty sand. 5. OLD ENOUGH. I've been smoking out my window and I can't decide if this is wrong or right but I'm a young girl according to everyone else but I'm old enough to know how to... You've got ten years on me and I'm ten years old but I think I'm sold on his sneakers half cabs just like mine we can go skating like we're running out of time I'm old enough... Baby can you read draw some pictures write me a song about your sneakers or are you grown-up going to bars that are miles away from the skateparks now do you remember that I'm old enough to know how to... 6. PLEASANTRIES. Blindly lead through sounds that swiftly ring through clouds and past me streaks of light across dark concrete. Hearts- they're long like a beam- through old lanes and through alleys that comb through the dark threaded breeze faster it seems. Chilled like the wind on damp fingertips that wipe sweat from sheets of molded plastic jets and the evening dew on the collar of your neck like legs that stick when they move closer to sit. The night is left in lines unlit and untrimmed.

side b. 1. LIVERY SERVANTS. Oh no my little sister, when they built you up all new did you feel anything? Are your eyes just plastic pieces, When you look at them do you see anything at all? Girl, are your red lips sewn shut, can't you tell them when there's something wrong? Is there something wrong? And don't they carry you around, throw you aside but can't you move at all? Well, stick a pin in her. Are your tattered rags all dirty, are you waiting to be tossed away? When your black hair gets tangled, do they hang you from the knots until it rips all off? And when they rip you open, would they even find anything there? No, there's nothing there. But don't they take all their time to stich you up so you're just fine? Aren't you just fine? Well, stick a pin in her. 2. SEPARATE ISSUE. Do you still think of me in the morning when you're having your tea? If you listen very closely to the birds, do you hear my singing? Am I everywhere? Everything you see? 3. TEETH. Could I come around catch a peek at what your fingers do when you let them work it out? When we fuck around I get the funny feeling that you want me too but don't make a sound. The floor's spinning round and your teeth they shine under the drunk lights flashing in and out. My heart's on the ground I'd pick it up but I'm too tired from all this cashing you around. Are things going right? If I knew I would come on over and make everything just fine would you have the time to meet me there and we'll try to get real fucked up just to feel alright. Oh baby, tell me: who do you dream about when your mind shuts down? 4. HOW'S ABOUT NOW. Was on a 747 crashed down into the ocean found my way onto an island kidnapped by a bunch of strange men now I'm trying hard to get pregnant but I think I'll die a virgin this island science wont cut it still seeing ghosts in the orchid found a hatch flew through time never sick built a shack shot a man burned a corpse got attacked polar bears cloud of smoke out of food out of dirty clothes wanna leave but I can't no I can't go home. 5. FASTER THAN LIGHT. Inbetween the cracks of the staircase mold of floorboards and lips of shoe soles he's dusted his way out into outerspace ain't it cold there well he's alone there he's inside skirts of sweet little space hag he's up all night and then he'll smoke a few fags faster than light he's high on the milky way planet to planet and then the stars say, "Hey, where have you gone, baby? Faster than light, maybe." Monsters on space ships well they're fast asleep I heard them speak before they even noticed me if I were born tomorrow tell me baby would you have waited for me? Hey, where have you gone, baby? Faster than light, maybe. 6. SUICIDE ROBOT. Well I'm too young or much too dumb tell me which one is it been sitting here waiting for your phone call. I think I'll run away to the woods and hang myself or build a suicide robot. Pain and suffering well they all seem the same so tell me why is yours so important? I'm getting worse every day wasting my time away thinking about how to wrap your presents. Can we talk about how to kill ourselves and maybe carry it out tomorrow? Well I'm too young or much too dumb tell me which one is it been sitting here waiting for your robot I think I'll run away to the woods and hang myself. Will you come with me?

STEREO

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17th Century Motets

by

Buxtehude Purcell Schütz Couperin



Peter Pears

Emanuel Hurwitz and Nona Tiddell, Violins

Terence Weil, Cello

George Malcolm,

Organ and Harpsichord Continuo

17th CENTURY MOTETS

PETER PEARS Tenor

EMANUEL HURWITZ and
NONA LIDDELL Violins

TERENCE WEIL Cello

GEORGE MALCOLM
Organ and Harpsichord Continuo

LOISEAULYRE

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The Danish composer Buxtehude was for many years organist at Helsingør—Shakespeare's Elsinore. In 1686 he was appointed organist of the Marienkirche in Lübeck, one of the chief centres of church music in Europe. He had to travel from his home town journeyed on foot, in order to hear Buxtehude play his own compositions at the famous Sunday evenings of music that interested him so much. Buxtehude was one of the greatest northern European. In this Easter Cantata, the music triumphantly proclaims the victory of Christ over death, and sinners are freed from the powers of darkness.

Parcell's late seventeenth-century contemporaries spoke of his "genius for expressing the energy of English words" in music that could truly be called "the exaltation of poetry". In this Mourning Hymn from the *Hymns Ancient & Modern* melodic line expresses the intensity of the mood of penitence and despair. The realisation of the figured bass is by Benjamin Britten.

*Thou wretched Shepherd who dost Israel keep,
Raised by thy goodness from the bed of sleep
To do thy will, O God, I call upon thee,
As my best morning sacrifice;
May it be gracious in thine eyes
To receive from me this offering this day.*

*And do I live to see another day,
I vow, my God, henceforth to walk thy ways
And do thy will, O God, I call upon thee,
All those few days thou shalt allow.*

*Could I redeem the time I have misspent
In sinful mienstern;
Could I make amends,
Those paths I led,
I would make up each past offence
That even from thence
This innocent should wash themselves like me,
Then would I come and offer such repentance see.
With joy I'd sing away my breath,
Yet who can die, so to receive his death?*

Heinrich Schütz, born a hundred years before Bach, was the greatest of Bach's predecessors. He studied for a time in Venice, where he heard Gagliano, and his choral music shows the influence of the Venetian school, while its dramatic sense of words and its brilliant use of instrumental colour, in this symphony setting, are typical of the Baroque. The word "tolite" becomes a quietly-flowing dance, and there is happiness in the violins' easy tone as they lift the burden from the voices. The bassoon has a solo part throughout, all ye that labour, and I will give you rest. Take my yoke upon you, and learn of me... For my yoke is easy, my burden is light!

This Elevation is from a set of motets that Couperin wrote for the Chapel of Louis XIV. There are extraordinarily dramatic contrasts between music which conveys the divine moods of adoration, penitence and fierce indignation against the evil in the world. Translation: Hear, all men, and fear exceeding, for the judgment of God is come! The just and the righteous suffered the unjust man erred and the just was punished. Who has ever seen the like, who has ever heard such a thing? Who has ever seen such a man? Who has ever seen the sinner deserved God's endureth when the wicked committed the Creator took upon Himself. O most lovely Jesus, most innocent Savour of the world, O most merciful Saviour, O most kind to all who wast willing to die for us all? O inexpressible design of divine love. O wonderful rebellion of the human mind! How low, most miserable, most despicable, most abominable, most ungrateful man, doth thy frowardness mount! O most sweet Jesus, how far doth Thy love. Thy goodness, The kindness, reach! O most merciful Saviour, doth for doth thy cruelty, thine ingratitude, thy frowardness, extend?

Schütz's *Psalmus cor meum* is cheerful and energetic with the cheerful energy of faith. Translation: O God, my heart is fixed: I will sing and give praise, psaltery and harp: I myself will sing unto thee, I will speak unto thee. O my soul, sing unto the Lord, now lettest That Thy servant depart in peace according to Thy word: That for mine eyes have seen Thy salvation, which They had prepared before the face of all people. Light to enlighten the gentiles and the glory of Thy people Israel.

In Buxtehude's setting of the Nunc Dimittis, voice and instruments combine in a quiet outpouring of gratitude. The opening phrase flows contentedly in three-four, with a quiet and simple bassoon line. The bassoon continues in three-four, where the music remembers the salvation that is prepared for all men, and a calm exultation in the six-eight that follows. The bassoon has a solo part throughout. *Fremder Lord, now lettest That Thy servant depart in peace according to Thy word: That for mine eyes have seen Thy salvation, which They had prepared before the face of all people.* Light to enlighten the gentiles and the glory of Thy people Israel.

MOGEN HOLST

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Side 1

Buxtehude
O FRÖHLICHE STUNDEN — *naster Cantata*

Parcell
MORNING HYMN

Schütz
VENITE AD ME

Side 2

Couperin
AUDITE OMNES — *Elevation*

Schütz
PARATUM COR MEUM

Buxtehude
HERR, NUN LASST DU DEINEN *DÄFER*
(Nunc Dimittis)

17th CENTURY MOTETS

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Notturni/Divertimenti/Duos



ELLY AMELING

Elisabeth Cooymans/Peter van der Bilt

DAS NIEDERLANDISCHE BLÄSERENSEMBLE

The Netherlands Wind Ensemble





WOLFGANG AMADEUS MOZART (1756-1791)

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Seite 1/Side 1/Face 1:

NOTTURNO KV/K. 439
„DUE PUPILLE AMABILI“ (Metastasio?)NOTTURNO KV/K. 438
„SE LONTAN, BEN MIO, TU SEI“ (Metastasio)NOTTURNO KV/K. 436
„ECCO QUEL FIERO ISTANTE“ (Metastasio)DIVERTIMENTO
KV E. 439b, I (Anh. 229, I)/K. E. 439b No. 1 (K. App. 229 No. 1)

1. Allegro

2. Menuetto

3. Adagio

4. Menuetto

5. Rondo (Allegro)

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS

aus/from/extraits de KV/K. 487

Nr./No. 4 Polonaise

Nr./No. 6 Menettto

Nr./No. 12 Allegro

Seite 2/Side 2/Face 2:

DIVERTIMENTO

KV E. 439c, III (Anh. 229, III)/K. E. 439b No. 3 (K. App. 229 No. 3)

1. Allegro

2. Menuetto

3. Adagio

4. Menettto

5. Rondo (Allegro assai)

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS

aus/from/extraits de KV/K. 487

Nr./No. 2 Menettto (Allegretto)

Nr./No. 5 Larghetto

Nr./No. 11 Menettto

6500 513

Seite 3/Side 3/Face 3:

NOTTURNO KV/K. 346
„LUCI CARE, LUCI BELLE“ (Metastasio?)

NOTTURNO KV 549

„PIÙ NON SI TROVANO“ (Metastasio)

DIVERTIMENTO

KV E. 439b, II (Anh. 229, II)/K. E. 439b No. 2 (K. App. 229 No. 2)

1. Allegro

2. Menettto

3. Larghetto

4. Menusto

5. Rondo

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS
aus/from/extraits de KV/K. 487

Nr./No. 7 Adagio

Nr./No. 10 Andante

Nr./No. 9 Menettto

Seite 4/Side 4/Face 4:

DIVERTIMENTO

KV E. 439b, IV (Anh. 229, IV)/K. E. 439b No. 4 (K. App. 229 No. 4)

1. Allegro

2. Larghetto

3. Menettto

4. Adagio

5. Rondo (Allegretto)

NOTTURNO KV/K. 437

„MI LAGNERO TACENDO“ (Metastasio)

DIVERTIMENTO

KV E. 439b, V (Anh. 229, V)/K. E. 439b No. 5 (K. App. 229 No. 5)

1. Allegro

2. Menettto

3. Adagio

4. Polonaise

5. Romanze (Andante)

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS

aus/from/extraits de KV/K. 487

Nr./No. 8 Allegro

Nr./No. 3 Andante

Nr./No. 8 Allegro

ELLV. ANSELING,

Sopran/ soprano

ELISABETH COOYMANS,

Sopran/ soprano

PETER VAN DER BILT,

Bariton/ baritone/baryton (Notturni)

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Bassethorn I, Klarinette I (KV 438, 437)/

bassett horn I, clarinet I (K. 438, 437)/

cor de basset I, clarinette I (K. 438, 437)

GEERT VAN KEULEN,

Bassethorn II, Klarinette II (KV 438, 437)/

bassett horn II, clarinet II (K. 438, 437)/

cor de basset II, clarinette II (K. 438, 437)

AART ROZENBOOM,

Bassethorn III/bassett horn III/cor de basset III

MAN DE GROOT,

Horn I/Vor I (Duetti/Duos)

JAN PEETERS,

Horn II/cor II (Duetti/Duos)

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Mozart, 1773, Miniatur von Knoller/Miniatuur by Knoller/
Miniature de Knoller (Mozarteum, Salzburg)

Eily Ameling (Photo: Max Koot)

Mozart, 1777, anonyme Miniatür/Anonymous miniature/
Miniature anonyme (Mozart-Gedenkstätte, Augsburg)Mozart, 1788, nach dem Wachsrelief von Poschi /Copy after the
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Poschi (Mozarteum, Salzburg)Geert van Keulen, Aart Rozzenboom, George Peterson
(Photo: Pieter Berens)Mozart, 1780, della Croce zugeschriebene Miniatur/Miniatuur
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J. & M. Haydn, Rossini, Janáček
6500 172

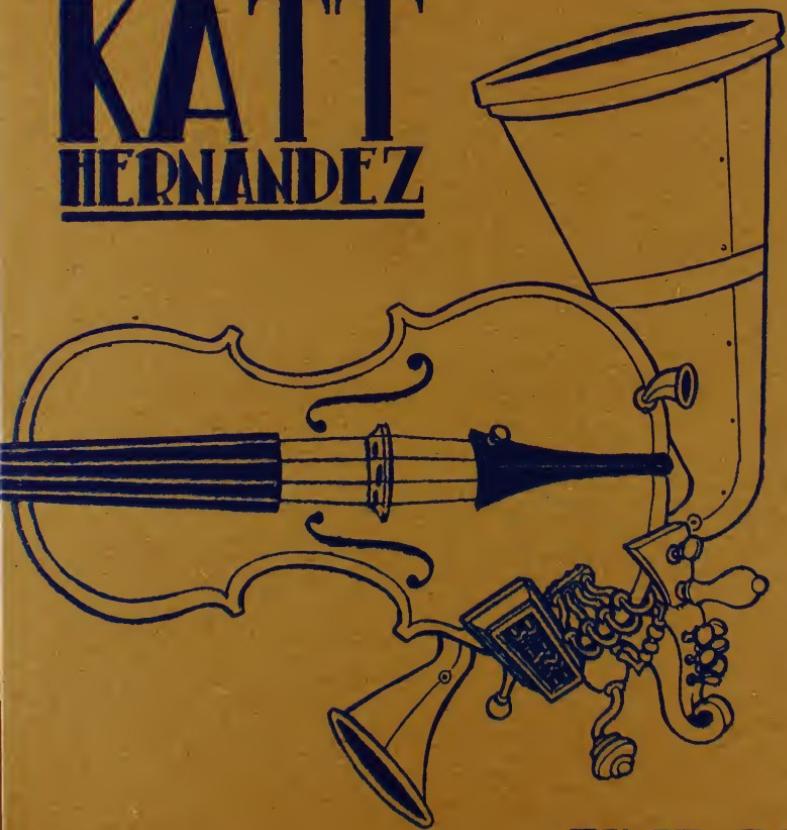


HARMONIEMUSIK NACH MOZART
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„Die Entführung aus dem Serail“
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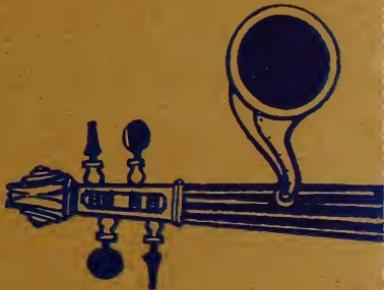
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ARL1-1011

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JOEL GREY
in
GOODTIME CHARLEY



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SCHUBERT: SONATA FOR PIANO IN B-FLAT MAJOR

LANDLER, Op. 171

LEON FLEISHER, PIANO

COLUMBIA MASTERWORKS

A HIGH FIDELITY
RECORDING



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SCHUBERT

SONATA FOR PIANO IN B-FLAT MAJOR

D.960

LÄNDLER, Op. 171



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■ The *Sonata in B-flat major, Op. posth.*, was completed September 26th, 1828, a bare two months before the composer's death. Schubert played the Sonata at a party given by Dr. Thurn und Taxis, Dr. Menn, along with one or two other sonatas, probably the A major and C minor works from that same period. For these three final performances he had to perform and later received 210 florins, 70 each, from the publisher Tobias Haslinger and the publication of these works was arranged as early as 1830. But it was not until 1838 that it was published and they were not brought out until 1838 and then by a different publisher, Diabelli.

In a letter to still another small firm, an art dealer named Probst who had apparently also published music, Schubert had boasted, without apparent foundation, that he had played these sonatas "with much success" in several cities. He had written that he wished them dedicated to Johann Hummel, a Hungarian pianist and composer and a friend of Schubert's since studies with Salieri in Vienna 1813-15. When these sonatas were finally published by Diabelli the publisher chose to dedicate them, instead, to Robert Schumann. In doing so, he identified them as Schubert's "very last compositions."

■ A small biography of Schubert by his brother Ferdinand appeared in the *Neue Freie Presse*, Munich, April 23, 1839. In it Ferdinand, who seems to have spent most of his time in fulfilling the business and publicity aspects of the composer's unfinished career, gave an illuminating remark on the composer's piano technique:

"Although Schubert never represented himself as a (pianoforte) virtuoso, any connoisseur who has the chance of hearing him play will judge . . . nevertheless, attest that he knew how to treat this instrument with *mastery* and in a quite *prettier manner*, so that a great artist in music whom he admires in his heart can exclaim: 'Schubert, I admire your playing even more than your compositions!'"

Other testimony indicates that Schubert was by no means the technician that most

Franz Schubert born in Vienna, January 31, 1797; died in Vienna, November 19, 1828.

Sonata for Piano in B-flat major was composed in 1828. The movements are: I—Molto moderato; II—Andante sostenuto; III—Scherzo; Allegro vivace con delicatezza; IV—Allegro, ma non troppo.

Ländler, Op. 171, was composed in 1823.

other great writers for the piano have been—Mozart, Beethoven, Brahms, Chopin, etc. There were even passages of his own writing that he had difficulty playing at all. And yet, when the time came when he has been the experience of many another essentially "family" pianist—he could make the instrument sing. Groce quotes him as having said, "I can play on my instrument like voices, which if true makes me very glad because I cannot abide that accursed thumping, which delights neither my ear nor my judgment."

This antipathy towards "thumping" is perhaps a坡etical attitude in a composer whose creative output was so much of the time the evolution of utterances of the soul and the more delicate senses. Even in his instrumental works his orientation remains not towards virtuosity, but towards song.

■ A solemn theme of majestic bearing opens the first movement, Molto moderato, 4/4, ending in an energetic section on the low G-string. This section seems to be lyrical. A long development section follows, in which new elements of brighter color are injected, mostly by relieving the general gloom and foreboding.

The second movement, Andante sostenuto, 3/4, is in C-sharp minor, a somewhat daring departure from the homogenous ground of the original key. The ominous feeling of the

first movement is continued, now with a touch of mystery added. A livelier middle section in A major leads back to the opening material.

The third movement, Allegro vivace con delicatezza, 3/4, is in sharp contrast to the two first movements. Schubert could not be gloomy forever, even after his deathbed. A gay dancing and sometimes humorous sprit prevails here, "with delicacy."

The finale, Allegro, ma non troppo, 2/4, is a Rondo movement. The opening of the bassoon has a step-like motion, now like a clop off the high board, and then recovers itself. The effect is playful but exhibits a certain mastery of material as well as of form. The piece ends with Schubert the musician has taken over completely and charmed himself out of his own sorrows.

■ The *Ländler*, Op. 171, were not published until 1864 though penned in 1823. They were brought out by Spina in Vienna, but the origin of the Opus number is a mystery since Spina did not give out numbers, in fact, until 1840.

The Ländler was a form of popular dance music, the forerunner of the waltz, dating from what A. B. Hatchings calls the "Biedermeier" period. It was popular from street, suburb, private party and public festival and have more direct jollity in them than the more languishing waltzes of Strauss. Vienna which had won its first international fame in the time Viennese *Gesellschaftlichkeit* with the flavour of beer, rather than the more heady wine of the *waltz*, so alluring, so suggestive of private romances, personal secret and Allurement of a kind there is in Schubert's dances, but subjective romantic emotions take subsidiary place in a general come-allie.

However, Schubert injected into this popular form so much that is ambitious, rich and varied that it stands in a class beyond immediate public taste, so as they were for a time rejected by publishers.

The Ländler take their name from the Austrian region of Landel, north of the Ems.

Notes by Charles Burr

■ Leon Fleisher became a world-wide musical celebrity in May, 1952, when he was chosen winner of the Queen Elisabeth of Belgium International Competition. Coming out of a field of 71 aspirants from 25 countries, the panel of judges included some of the finest pianists: Robert Casadesus and Artur Schnabel among the Americans; great names among the music critics. After hearing an array of preliminary requirements that made it a kind of musical obstacle course, the judges were chosen.

Each was to play a formal concerto none having seen before. They had a week to learn it, a week during which they were kept in strict seclusion, not allowed to see the other contestants. Fleisher performed the concerto not only complete technical mastery of the notes but an intuitive grasp of the very core of the new music.

At the final trial he consistently chose a familiar concerto. Fleisher's choice was the Brahms Concerto No. 1, a challenge even to the concert-hardened pianistic great. Midway through the performance, he was not noisy, but he continued calmly.

The audience for this final display waited two hours for the judges to choose among the remaining candidates. The name of the winner was not announced until the next day and at that moment Leon Fleisher became the world's crown prince of piano virtuosity.

Demands for Fleisher's musical services came from all over the world and from the start of his career has been a sequence of wonderful recital tours that brought forth critical acclaim like the following judgment by Ray Revelli of the *New York Times*: "After authoritative newsmen followed the Arthur Schnabel Memorial Concert in April, 1955, Fleisher . . . presented a powerful, even impassioned reading." —Hans S. Schreiber, *The New York Times*.

"A long, transparent, and taut at every point that makes the most difficult things sound easy . . . The artistry in evidence was manifestly great." —The New York *Herald-Tribune*.

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TCHAIKOVSKY

Trio in A Minor

Opus 50

Louis Kaufman, violinist

Kurt Reher, 'cellist

Theodore Saldenberg, pianist

VLP 6530

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Tchaikovsky

TRIO IN A MINOR, OPUS 50

"IN MEMORY OF A GREAT ARTIST"

- Louis Kaufman, Violinist
- Kurt Reher, Cellist
- Theodore Sainedberg, Pianist

Although his contributions to this branch of the art are comparatively few in number, Tchaikovsky is, with Borodin, rightly considered as the real originator of the Russian style of chamber music. Before his advent, dilettante attempts had been made to work out elements borrowed from native traditional vocal music (Afanasyev), and the style of the classical masters was imitated in, so to speak, a semi-amateurish manner in the chamber music of Glinka and Rimsky-Korsakov. But both Tchaikovsky and Borodin had a clear understanding of the true nature of chamber style; they introduced purely national features in chamber music, but not by way of mere ornamentation or imitation of folk music.

In his Piano Trio, *A la mémoire d'un grand artiste*, (A minor, opus 50), his most popular chamber music work, Tchaikovsky has dealt with a twofold problem: Apart from meeting all the usual requirements of chamber style, and the particular requirements of a work inscribed to the memory of a dear friend who was a peerless artist, he wished to write a piano part that would be a worthy tribute to the memory of so great a pianist as Nicholas Rubinstein, and yet fall into place in the ensemble. These ends were splendidly achieved.

The Trio is in two divisions, the second being a theme and variations, the last of which constitutes a finale. The manuscript bears the inscription, "Roma, Gennajo, 1882". The first performance took place in private, on March 2, 1882 (the anniversary of N. Rubinstein's death), at the Moscow Conservatorium. After this performance, the composer revised the work.

The first movement (*pezzo elegiaco*) is in sonata form. The first subject which is announced by the 'cello, then passes to the violin, while the piano has a syncopated accompaniment, is instinct with melancholy, yet expresses a deep feeling of gratitude. Its first bar is used to round off the bridge theme (*ben sostenuto il tempo*).

The second subject is altogether Russian in character and arises like a song of triumph (*allegro giusto*). The working-out of this subject ends (*in tempo, molto sostenuto*) with a new motif. After further working-out, in which fragments of the first subject are used, the exposition is repeated (*edagio con duolo e ben sostenuto il tempo*).

Accompanied by broad minor chords, and brief, expressive figures on the 'cello, the violin (on the G string) repeats the first subject, the 'cello taking it up onwards. The bridge is then given out (*moderato assai*); the second subject follows (*allegro giusto*); and the conclusion is founded on a new beautiful variant of the theme. The coda is solemn and mournful. It contains the first subject in augmented time, with a unisono of violin and 'cello over heavy minor chords and a

The beautiful theme of the second movement, comprising two periods, is given out by the piano. It is altogether Russian in character. Its sway is ample (this is very suggestive of N. Rubinstein's own temperament), and it is well suited to the diversity of the variations devised by the composer. Modest Tchaikovsky, in his biography of his brother, tells us that in May 1873, after the performance of Ostrovsky's *Sniegurochka* with Tchaikovsky music, a group of professors at the Moscow Conservatorium went for a country walk, in the course of which Nicholas Rubinstein provided a repeat for the peasants. Being a great lover of genuine folk music and dances, he asked the peasants to sing and dance, which they did. Tchaikovsky never forgot this scene, and it was the memory of it that suggested, nearly nine years afterwards, the theme of this movement.

- Var. 1. The theme, without alteration, on the violin.
- Var. 2. *Piu mosso*. The theme in 3/4 time, and in the character of a mazurka.
- Var. 3. *Allegro moderato*. One of the finest and most brilliant scherzandos; the violin and 'cello accompany in chords.
- Var. 4. *L'istesso tempo*. Its character is that of a slow Russian dance. It deals with the second period of the theme, slightly modified.
- Var. 5. *L'istesso tempo*. (C sharp major.) Pedal-point on violin and 'cello. The piano part, light and delicate, imitates the playing of an old-fashioned musical snuff-box. The C sharp in the 'cello leads up to

- Var. 6. *Tempo di valse*. The theme, modified, is treated with supreme ingenuity and virtuosity.
- Var. 7. *Allegro moderato*. The theme is broadly given out in chords by the piano, the other instruments accompanying in fanciful flights.
- Var. 8. A fine fugue on the variant of the theme.

- Var. 9. *Andante flebile ma non tanto*. A beautiful, wistful fantasia, rhapsodic in character.
- Var. 10. *Tempo di mazurka*. A lively piece of bravura in which (as in Var. 3 and 6) the composer seems to recall the brilliant playing of his departed friend.

- Var. 11. *Moderato*. The theme is given out by the violin, the piano accompanying with chords in triplets. The piano then takes up the theme, giving it out with increasing intensity and solemnity. The variation subsides into quieter echoes of the theme.

Variazione finale e coda. This begins with an introduction in which this new, energetic theme appears heralding a broad treatment of the main theme. Both themes are successively repeated; then other fragments of the bridge in the first movement, leading up to a powerful tutti. (*Allegro risoluto e con fuoco*.) Then, in slower tempo, begins a solemn, elegiac rhapsody in which the first subject of the first movement reappears, like a funeral chant. (*Andante con moto*.) It subsides gradually, and is followed by a short coda (*fugubre*) in which the elegiac first subject appears on the strings over the slow rhythm of a funeral march on the piano—a worthy ending to this beautiful, highly suggestive work.

The exceedingly thoughtful, richly melodic and persuasive music of this Trio has challenged the capabilities and strength of soloists to this day. The composition has retained an important place amidst the recognized chamber music works and VOX is proud to present in its recording three players of nationwide acclaim in an outstanding performance:

LOUIS KAUFMAN, who is not only one of our most prominent concert violinists but has also firmly established his name through his many recordings and as solo violinist to the motion picture industry where his talents have been called upon in the preparation of hundreds of films; KURT REHER, presently solo 'cellist with the Twentieth Century Fox Symphony Orchestra and featured artist with the country's major orchestras and THEODORE SAIDENBERG, well known pianist and chamber music player.

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Owen McBride



I was asked to write an "appreciation" for this album, but I am not quite certain what the term means.

Does it mean an appreciation of what you are going to hear on two sides of a record, or does it mean an appreciation of the total man and his work?

I have known Owen for ten years and have listened with pleasure to his songs, stories and jokes for all the time.

His growth as a performer has often been ignored by the media and they seem to have overlooked him in his own home town. Ironically, his reception at festivals and concerts in both Canada and the United States has brought him wide recognition and appreciation.

If I could sum up popular to describe his work as humorous, bawdy or rebellious. It is indeed, at times or another, all these things.

But there is more to the man than that. There is a tenderness and a sense of humor with a fine grace to add to the bawdy and raunchy of his home country which is Ireland. In addition he has a genuine respect for the songs and traditions of many other countries. He is a man who cares.

It is my pleasure to write these words for those who perhaps only know him through the records of Dwan McBride. For those of you who don't know the man or his music as all this record will be a lovely new experience.

Owen Klein

Toronto 1973

SIDE A

1. Lawrence Rock ©Dwan McBride

In 1910 during a terrible storm in Dunmore East Ireland, I watched a trawler sink, drowning all five men on board. Before she sank, she was battered to bits on the rocks. This is my song.

2. Locks and Bolts Traditional

Long ago in Ireland, a rich man had a boy below her class and if her father was a rich man, he could have the boy transported to a penal colony, or killed in order to prevent the marriage. There are many variations on this theme, but in this particular song he fights for her and wins.

3. Red Haired Mary S. McCarthy Duchess Music

Every year there is a fair in County Kerry in Ireland at which a goat is made king for three days. Puc means goat in Gaelic, hence the name. This is a story about a man who meets a girl on the way to the "Fair". I learned this song from a singer in Ireland named Danny Doyle.

4. Mary from Donegal Traditional

This song from Donegal in Ireland is on the same theme as "Locks and Bolts". However in this one he leaves in hopes of gaining some sort of military honours, expecting that when he returns, her father will let them marry. This is the song he sings to her before he leaves.

5. Matt Hyland Traditional

This song comes from County Fermanagh in Ireland, and I also learned this one from Danny Doyle. It is a fine example of similar themes as "Locks and Bolts" and "Mary from Donegal". In this one the man is brought back and made a Lord in order to justify the marriage. It was originally collected by Tommy McDermott, who won the All Ireland Ballad Singing Competition in 1963.

SIDE B

1. The Curse of the Catbird Traditional

There was a time when the main method of hauling freight through the many canals in Ireland was by horse drawn barge. As the barges moved along the canal they had to go through a series of locks. There always used to be a lock close to the locks where the horses were牵制 (held) while the barge went right through. Of course, by the time they reached their destination they were "feeling no pain". Out of these journeys came some of the most outstanding seafaring stories of beauty. Battledore, Typhoo, Agamemnon, Agamemnon's Cray Reefs" etc. Actually all that happened was that they were being drawn along the canal by a horse. There are many great songs written on this theme and most of them are extremely funny.

2. I Am a Rover and That's Well Known Traditional

This is a British ballad which I learned from the singing of the Waterstones. The song tells its own story. I love the melody and it's great to hear people sing along with the chorus.

3. Goodbye to the Thirty Foot Taller E. MacColl Stormling Music

Ewan MacColl's fine song about the Tinkers. Tinkers are travelling people, some places referred to as Gypsies. Very often they have made their living as carsmiths and metal workers. But they are being persecuted in a most inhumane way. Various tinker songs are being mocked which prohibit their very presence and are putting an end to their way of life. An extremely poignant song and one of my favorites.

4. James Connolly Traditional

James Connolly was a Marxist and a union leader. He was one of the heroes of the 1916 Rebellion in Dublin. Ironically, he was against this action from the very beginning. Some of the reasons were lack of organization in his very typography. He thought that upon the part of the rebels creating unnecessary divisions, so he decided to fight in a wheel chair. I find it a pity that this version is more than often.

5. The Patriot Game D. Behan Texie Music

Dominic Behan wrote this song, which I learned from the singing of Liam Clancy. Frank O'Halloran, the small group of U.R.A. rebels, give and amaze me across the border in Ulster. For some reason they were betrayed and all of them were shot by the British waiting in ambush. A fine introduction to this song is a portion of a song by Paul Robeson, "We Shall Not Be Moved", maybe after the group of Dominic Behan, Music as propaganda has always been a valuable tool in many causes and cultures throughout the years. Irish rebel songs were an effective means of instilling a spirit of unity in the Irish people during their fight for freedom.

Owen McBride vocals, guitar
Bill Schubert engineer
Julie Snow photography
Haston Associates jacket design

Recorded at Earth Artistic Techniques, Inc., N. Fennsburg, VT.

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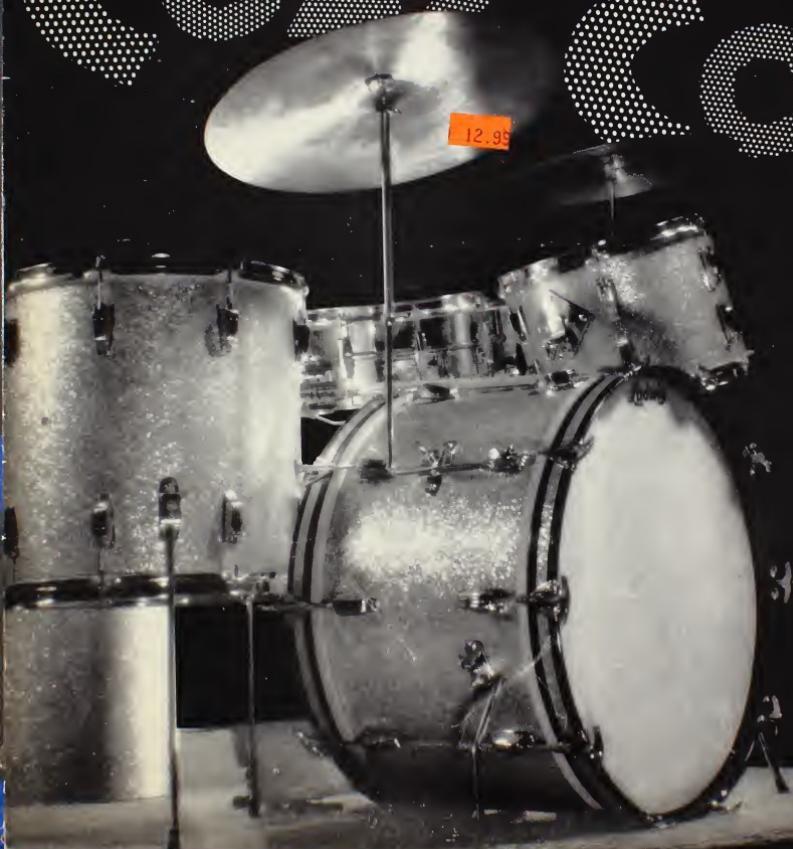


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COZY COLE



Concerto
for
Cozy

Side A**"JERSEY JUMPOFF"**

(Cozy Cole)

"STOMPIN' AT THE SAVOY"

(Groovin'—W. Webb—Swingin'—Rockin' Music)

"ON THE SUNNY SIDE OF THE STREET"

(McHugh, Fields—Shapiro, Bernstein & Co.)

"JUMP AWHILE"

(Cozy Cole)

COZY COLE—Drums

COLEMAN HAWKINS—Tenor Sax

WALTER "FOOTS" THOMAS—Tenor Sax

EDWARD "BOOGIE" SAWYER—Sax

EMMET BERRY—Trumpet

JOHNNY GUARNIERI—Piano

TEDDY WALTERS—Guitar

BILLY TAYLOR—Bass

"OLD MAN RIVER"

(Barri, Koehler—Shapiro, Bernstein & Co.)

"WRAP YOUR TROUBLES IN DREAMS"

(Barri, Koehler—Shapiro, Bernstein & Co.)

"RIDING THE RIFF"

(Bass Riff)

"FLAT ROCK"

(Bass Rock)

On these tracks:

BUDD JOHNSON—Tenor Sax

replaces Eddie Barefield

MAX SHOPEN—Bass

replaces Sid Wain

Side B**"JERICHO"**

(Traditional)

"TALK TO ME"

(Cozy Cole)

"CONCERTO FOR COZY"

(Cozy Cole)

"NICE AND COZY"

(Cozy Cole)

"BODY AND SOUL"

(Green, Scar, Women—Harms, Inc.)

BEN COZY COLE—Drums**DAN CONNELLY—Tenor Sax****LAMAR WRIGHT—Trumpet****JOHNNY GUARNIERI—Piano****TEDDY WALTERS—Guitar****BILLY TAYLOR—Bass**

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"Concerto For Cozy"**C O Z Y
C O L E**

Following Cozy Cole's smashing entry into the "Topsy" "Turvy" hit popular record field, SAVOY takes great pleasure in releasing the enclosed 13 tracks! Accompanying the irrepressible Cozy on this swinging series of dates are many of the top jazz stars of all time . . . COLEMAN HAWKINS, BEN WEBSTER, EMMET BERRY, to name just a few!

Cozy, currently headlining (as he has for the past several years) at the world-famous Metropole in Newark, New Jersey, has surrounded himself with a cadre of musicians and drummers making his reputation as a drum and technical virtuoso an swinging that has made him a percussion star from 1930 to the present. Actually, he has had 3 high points in his long and varied career. He first came to national recorded prominence in the late 1930s and early 1940s with the great Cab Calloway, in the height of the swing band era. His records of *Crescendo* in Drums, *Paradise*, and *Retraceme* are still prized collector's items in the library of any drummer or jazz fan. In the 1940s, when the great bands of Gene Krupa, Chico Webb, and Artie Shaw were the rage, Cozy brought the classical concept of rudimental march figures in drumming to a new "high" with their adaptation to the swing band drum solo. Cozy again rose to prominence during the middle 1940s with a series of combos and small band recordings, (mostly under his own name for SAVOY), that featured many of the performers heard here and many more of the top swing era combo jazz stars. They too, lapsed into commercial mediocrity. After a year or two of effort, they then disappeared at the popular record market, still reflect that good taste, superb "lift" and discriminating choice of accompanying musicians that have marked his efforts for many generations of jazz fans. A new youth following is again rallying around the Cozy bandstand . . . indeed a healthy sign in our times of popular musical depreciation.

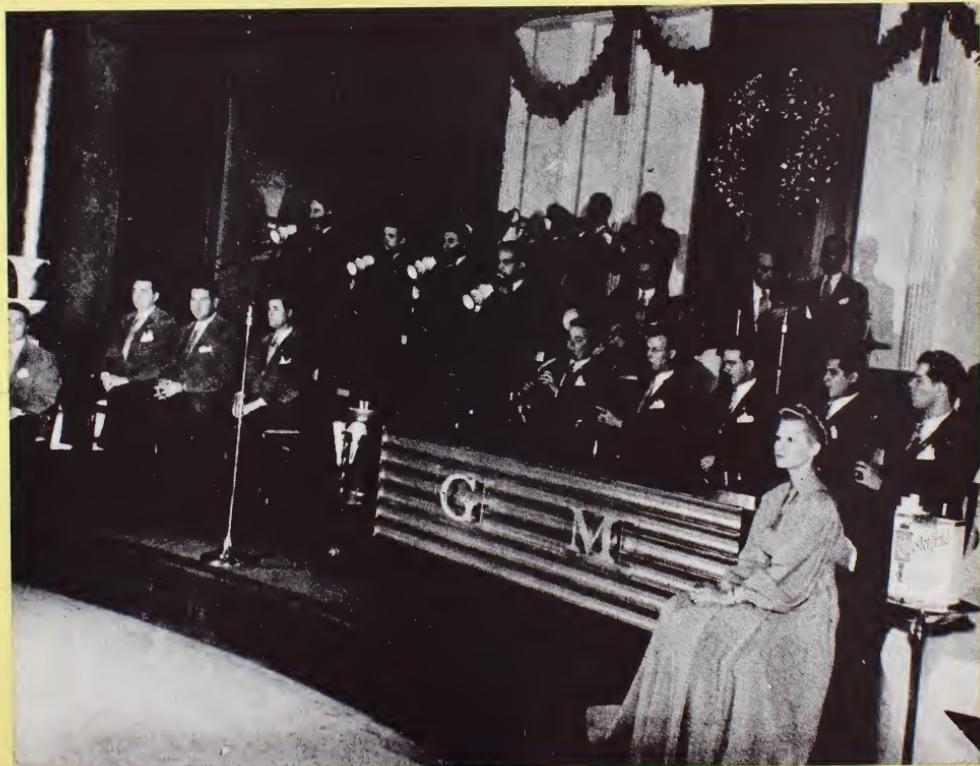
For record books, William "Cozy" Cole is a native son of East Orange, New Jersey who was inspired by the noted ex-Duke Ellington drummer Sonny Greer towards a career of percussion. His recorded career began in 1930 with Jelly Roll Morton (self-styled "Inventor" of Jazz, and noted early piano star) and continued with such early period stars as Blanche Calloway, Willie Bryant, Benny Carter and Stuff Smith until 1939 when he joined the famed Cab Calloway band. From 1940 to 1942 he was associated with CBS and Artie Shaw, Ray Charles, leaving to a featured role in the Broadway musical "CARMEN JONES". In 1943 he also appeared briefly with Benny Goodman, in the show "SEVEN LIVELY ARTS" and then free-lanced until 1949 when he joined the Louis Armstrong quintet of All Stars for 4½ years. Currently, he plays at the Metropole, operates (with Gene) the GENE KRUPA-COZY COLE DRUM SCHOOL in New York and is generally busy recording at various studios.

America's most distinctive stylists on his instrument, Cozy has been popular among musicians of all schools. His appearances with Dixieland-tinged Louis Armstrong, innumerable "Swing" groups and even the most "modern" jazz combos, best illustrate the all around quality of his abilities at the drums. A believer in drums that have an almost tonal sound, Cozy's solos always avoid that "dishes-rattling-in-the-closet" sound. His drumming seems to get from the snare, bass, and tom-toms. A believer in a good rhythm, "lift," Cozy has parleyed an amazing technical and rudimental skill on his instrument into a true "melodic" solo voice. He is equally skilled on such other percussion instruments as the Tympani, vibes, etc., as well as performing occasionally on clarinet and piano.

Included in this are performances by many of your favorite jazzmen. Coleman Hawkins' "Stompin' At The Savoy and Sunny Side of The Street" are priceless solo vehicles, as is the world-famous "Body and Soul" version by Ben Webster, an interesting comparison with the classic Hawkins version.

SOUNDCRAFT
LP-1006

GLENN MILLER and his orchestra
COMPLETE SUNSET SERENADE PROGRAM
Live From The Cafe Rouge — December 27, 1941



GLENN MILLER and his orchestra

COMPLETE SUNSET SERENADE PROGRAM

Live From The Cafe Rouge — December 27, 1941

SUNSET SERENADE PROGRAM
 From Hi-Fi Direct Line Transcriptions
 5:00 to 6:00 p.m. Saturday, December 27, 1941
 live from the Cafe Rouge Hotel Pennsylvania

PROGRAM INTRODUCTION

HERE WE GO AGAIN

THE WHITE CLIFFS OF DOVER

vocal by Ray Eberle

JINGLE BELLS

vocal Tex, Ernie & The Mods

INTRODUCTION TO A WALTZ

THIS IS NO LAUGHING MATTER

vocal by Ray

award presentation as the best

swing orchestra

OHI SO GOOD

TUXEDO JUNCTION

salute by Marion, Tex, & The Mods

PAPA NICCOLINI

vocal by Ray, Tex & The Mods

THIS TIME THE DREAM'S ON ME

vocal by Ray

DEAR ARABELLA

vocal Marion, Tex & The Mods

ELMER'S TUNE

vocal Ray & The Mods

KEEP 'EM FLYING

CLOSING



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The Sunset Serenade Saturday afternoon radio program that Glenn started in October of 1941, from 5:00 to 6:00, and emanated from the Pennsylvania Hotel. The price of admission was the purchase of at least one 25¢ defense savings stamp. That little 25¢ stamp bought a two hour show of which the first hour was dancing, and the second hour was for the passengers who could not afford a night at the Cafe Rouge, Glen Island Casino, or the Meadowbrook, were able to see their favorite in person.

The date of this broadcast, December 27th 1941, just two days after Christmas, but just twenty days after the USA entered world war II. Glenn and his still sixteen piece band and orchestra, but I am sure this time they were called war bonds and stamps. The joyful sound of the audience was I am sure because of the Christmas holidays, but in the back of most minds was the uncertainty of their future, and for the moment it was an escape. An escape with the best sweet swing band of the day was not hard to take, with those hard driving flag waving instruments, mixed with some of the most romantic balladeers of the day.

velvet


HAMBRE



ORQ. PORFI JIMENEZ

AMOR
GITANO
BLANCA
ROSA
GIL



Hambre



BLANCA ROSA GiL

Orquesta de PORFI JIMENEZ

Y para su Discoteca,
otras gustadas grabaciones de
Blanca Rosa Gil



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Rebeldía
Eso es mentira
Celosa
Lamento Borincano

Cara B
Mientes
Amor Gitano
Dime tu precio
Nada más
Cariñito azucarado
Quisqueya

Imprime  UNO AL DIA - Grupo Velvet

MILLIE JACKSON & ISAAC HAYES

Royal Rappin'



PD-1-6229



spring

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Side 2

Sweet Music, Soft Lights, And You
Feels Like The First Time
You Never Cross My Mind
Love Changes
I Changed My Mind

Side 2

Do You Wanna Make Me Cry
If I Had My Way
If You Had Your Way
You Needed Me

Special Thanks to:
The Muscle Shoals Funk Rhythm
Section

The Muscle Shoals Horns
Dave Van De Putte & Carl Marsh

String Arrangements
Brandy—background vocals

Gregory Davis
Steve Mallon—Muscle Shoals Sound

Studios, Sheffield, Alabama
Joe Neil—Master Sound Studios,
Atlanta, Georgia

Eric Wray and Nine Brandy—
Sonic Studio, Inc., Nashville,
Tennessee

George Marin—Sterling Sound,
N.Y., N.Y.

Produced by Miltie Jackson and
Brad Shapiro for Kevitt
Enterprises, Inc.

Art Direction: Murry Whiteman
Design: Murry Whiteman and
Mary Deer

Photography: Ron Slezak

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spring

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FIRST ANNIVERSARY SOUNDS OF ATLANTA GOSPEL SINGING



THE TREBLE AIRES



THE SINGING FOSTER'S



THE CHORD-AIRES



LIVE
RECORDING



THE DALE TRIO

RECORDED LIVE

FIRST ANNIVERSARY

SOUNDS OF ATLANTA

GOSPEL SINGING

I have always enjoyed working with the many Quartets and Trios in the Gospel Field and was indeed honored when Sounds of Atlanta asked me to MC their singing to celebrate their First Birthday. During the preparation for this Singing, I have met these groups some for the first time and have grown very close to them. I have never enjoyed myself more or received a greater Blessing than when we were having this singing and recording.

The groups that appear on this album are just four of the many groups now recording for Sounds of Atlanta and we are sorry that we could not have all of them on at this time but time would not permit.

The Treble-Aires are from Atlanta, Georgia, and have been singing as a group for eight years and have a tremendous following wherever they go.

The Singing Fosters are from Griffin, Georgia, and are really making a name for themselves by singing from the heart in a sincere manner.

The Chord-Aires are from Morrow, Georgia, and have come a long way since I first met them and are certainly devoted in their work for the Lord.

Last and by all means least in size and age but definitely not in spirit or ability is the Dale Trio from Gainesville, Georgia. This young group will certainly go a long way in Gospel Music.

I think you will agree with me that another group who has come a long way in the last year is Sounds of Atlanta. This Album was cut at the Live Singing celebrating their First Birthday and I predict that they will be the Number One Recording Studio in the very near future.

We sincerely hope that you will enjoy this Album as much as we enjoyed making it and pray that it will bless your hearts as you listen to it.

WES GILMER
WGUN Host, *Supertime*



SIDE ONE

THE TREBLE-AIRES

1. WAYFARING STRANGER
2. HEAVENLY HIGHWAY
3. HEAVEN SOME SWEET DAY

THE CHORD-AIRES

1. I WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW
2. I'M NEARER HOME
3. THAT HEAVENLY HOME

SIDE TWO

THE SINGING FOSTERS

1. LITTLE IS MUCH
2. SWING DOWN CHARIOT
3. OLD FASHIONED MEETING

THE DALE TRIO

1. OLD GOSPEL SHIP
2. THE UPPER ROOM
3. HE WHISPERS SWEET PEACE TO ME

CREDITS

- PRODUCER: JOHNNY BROOKS
ENGINEER: GORDON ABLE
RECORDED BY:
ATLANTA SOUND STUDIO
COVER LAYOUT: J. W. NELSON

SOUNDS OF ATLANTA
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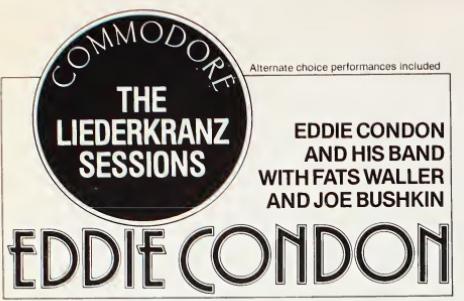
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Alternate choice performances included

EDDIE CONDON AND HIS BAND WITH FATS WALLER AND JOE BUSHKIN

EDDIE CONDON

SIDE ONE

1. I AIN'T GONA GIVE NOBODY NONE OF MY JELLY ROLL
(C. Williams/Wheeler)
Mu P-23070/Tk 1, Unissued on 78's
All Side 1: Band 1

2. STRUT MISS LIZZIE (Kramer Layton)
Mu P-23071/Tk 1, C 531
All Side 1: Band 1

3. STRUT MISS LIZZIE No. 2 (Kramer Layton)
Mu P-23072/Tk 2, Unissued on 78's
All Side 1: Band 1

4. IT'S RIGHT HERE FOR YOU (Bradford)
Mu P-23073/Tk 3, C 530
All Side 1: Band 1

5. IT'S RIGHT HERE FOR YOU No. 2 (Bradford)
Mu P-23074/Tk 4, C 531
All Side 1: Band 1

6. IT'S RIGHT HERE FOR YOU No. 3 (Bradford)
Mu P-23075/Tk 5, C 531
All Side 1: Band 1

7. MULLEN'S JACK (Smith/Burns)
Mu P-23076/Tk 6, C 531
All Side 1: Band 1

SIDE TWO

1. GEORGIA GRIND (C. Williams/Alien)
Mu P-23077/Tk 7, C 531
Marty Marsala, Pee Wee Russell (c), George Grunz (v),
Eddie Condon (p), Fats Waller (p), Artie Shapie (bs), George
Vermes (dr), November 30, 1939

New York, November 14, 1940

2. DEDICATION (Lester Young/Alpert)
Mu P-23078/Tk 8, C 531
All Side 2: Band 1

3. OH, SISTER AN' THAT (Hot New Condensers/Daniels)
Mu P-23079/Tk 9, C 531
All Side 2: Band 1

4. OH, SISTER AN' THAT No. 2 (White Condensers/Daniels)
Mu P-23080/Tk 10, C 531
All Side 2: Band 1

5. DANCING FOOL (Gerry Smith/Wheeler)
Mu P-23081/Tk 11, C 531
All Side 2: Band 1

6. SARDINES (Fats and Eddie/Scholar Smith/Venice)
Mu P-23082/Tk 12, Unissued on 78's
All Side 2: Band 1

7. YOU'RE SOME PRETTY DOLL (C. Williams)
Mu P-23083/Tk 13, C 531
All Side 2: Band 1

8. YOU'RE SOME PRETTY DOLL No. 2 (C. Williams)
Mu P-23084/Tk 1, Unissued on 78's
All Side 2: Band 1

Sponsored by Colin Campbell

PRODUCED BY MILT GABLE

XFL 15355

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Commodore original mono recordings were previously issued in 78 rpm, 10" and 33" 1/3 rpm on Commodore and other record labels. They are now issued as mono recordings, reusing hubcap numbers and tape numbers. The hubcap performances have been collected from the Commodore archives and reproduced from the best available sources. In mastering them every effort has been made to maintain the original sound quality and to eliminate noise and distortion. The original performances were recorded because these practices would have been detrimental to the music. We trust, therefore, that disturbance due to the condition of the sources will be regarded as minor and greatly compensated by the faithful reproduction and the added value of the new recordings.

MILT GABLE

friendship, that Fats came to play Eddie's music. Here the above remarks concerning alternate takes become doubly relevant. Fats Waller was a good player, but he was also a good singer. His introductions, solos and accompaniments is an unmitigated joy. A rhythmic section all by himself, he sets tempos and lays foundations like a rock. For each of his solos he uses a different style, touch and rhythm: for Pee Wee and George Brunis on "Georgia Grind" the blues, and a good one.

The other new faces in the band are Marty Marsala and George Vermes. Both are tailgate trombone specialists, in the sense that the figures and patterns he plays are as traditional as can be—even orchral. But he makes them work. What about Pee Wee? He is a very good tailgate trombone sounds fine from Brunis. The secret is that he has great time and picks the right notes. As a soloist he is a good player, but he is more relaxed and smooth—especially on the second take, where he is more relaxed. Marty was Joe Marsala's younger brother and often worked in Joe's band. He is a good drummer, and thus had good time, a bit in the Muggsy Spanier manner at this stage of the game. Vermes, however, Marsala's son, is a good "Earl Hines" drummer in San Francisco, his home base in the '50s.

Again, the tunes are good. All 1920s stuff of course. A couple from Clarence Williams' huge output, no doubt often played by young Fats when he was in Clarence's stable. And one from Jimmie Lunceford's band, "Dedication." On that one, Fats does some fancy lancing behind Shapiro's solo (quite differently on the two takes), and then Pee Wee comes dancing in with a great solo. There is a break and someone needs to solo on #2 (which has a trblér ending like the ensemble after Fats cues them in, but is just a mite too fast).

Fats' solos are excellent. He is a good player as he leads off on "Georgia Grind." Again, the differences on the two takes are a revelation here (the traces of boogie woogie base in his playing on the first). Fats' solo dig is a good one, the non-uncertain manner, and paints his ensemble parts with plenty of blue smears. (For contrast, hear how subtly he voices his ensemble parts on "Pretty Doll," fashioning a real counter-melody line.)

One of this album's permanent values is "Side Two," which is a classic in its own right. It begins on "Dedication," a belter, on the horns at first, in contrary motion, and deviates strange harmonies for the transition between his two choruses. But he outdoes himself on the second "Pretty Doll," his solo a tour de force of impulsive dynamics and anomalies. How man that could vary his dynamics, and how he could make the piano sound! And Pee Wee Vermes' solo on "Dedication" is a masterpiece. On the second take, he plays a beautifully executed run. Fats puts him in the mood. It is fitting that these two should be the only soloists on "Pretty Doll." They are the best of the lot; of this collection, Eddie knew how to pick the spots.

There is a regrettable tendency in today's jazz to emphasize the solos, and to ignore the music. The music made by the erstwhile Chicagoans in New York. Maybe it's partly because Eddie did his job so well—he knew how to get his music and his public across. Eddie's solos are superb. On the first "Pretty Doll," Eddie's solo is a tour de force. Eddie stopped bussing and settled down. He never retired and never lost his enthusiasm. But his prophy were done, and he was past his prime. Eddie was paid justly, fairly employed. He earned his rest, and the record speaks for itself.

Let Sidney Bechet, another honest man, have the last word: "Eddie was one of the best... what he looked for was the music. He had that inside him and he had the ability to make things, and in that way he was a great man. He was a great man. Eddie stopped bussing and settled down. He never retired and never lost his enthusiasm. But his prophy were done, and he was past his prime. Eddie was paid justly, fairly employed. He earned his rest, and the record speaks for itself."

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MILT GABLE

Cover design by Ely Basner



UNKNOWN

SOME DREAMS COME TRUE

WE DO IT ALL THE TIME

YOUNGER

OILS

SLOW DEN

ALL I WANT

IT'S GOOD TO BE

All songs written, performed, and produced by SWIMMING

Recorded by Thomas Johnson with some assistance from Bennett Moon at Chase Park Transduction, Athens, GA
Mixed by Andrew Lappin at Wonder Room Recording, New York, NY

Mastered by Ryan Schwabe in Philadelphia, PA

Flutes on "It's Good to Be" by Natalie Smith

Cover Art: "Lui ??" by Pasquale Saporto

Label Art by Hollis Brown Thornton (hollisbrownthornton.com)

Much thanks to our friends and families, JD Paul, Thomas Johnson, Andrew Lappin, Rob Mason, Tyler Gardosh, Neil Lord, Max Glenn, Mark Osman, Catie Yerkes, Marc Kuzio, Seth McPherson, Veronica Yurgil, Landon Hunter, Gracen Armendariz, Brock McVay, Alex Penrose, Ally Burton, Barrett Lewis, and Sydney Hunsicker.

Special thanks to Oils the band and the entire Whatever Forever crew,

Hugo Barros who did our Singles artwork,

Joe Alexander for his time and hardwork on these songs

and Travis Keymer for his time and work on the song "Oils".



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SIDE 1

**A BROKEN MEMORY
BODIES AT BAY
OLD KNIVES
A QUIET CHILL
EXIT PLAN**

SIDE 2

**LET LOOSE THE DOGS
ABSIsto
LIVING SIGNS
A FORMAL INVITATION
A SEASON OF DOUBT**

A BROKEN MEMORY

DANCE DARLING
DON'T SHUFFLE
A STRANGER'S SMILE
A SILENT TONGUE
BENEATH THE DUST
DISPELLED PARTS OF THE WOMAN I WAS
I WILL CONTAIN YOU
THEIR CAST YOU AWAY
LIKE A BROKEN MEMORY
TIME IS FLEETING
TELL ME I'M THIRTY NOT TO LEAVE
MY WORD IS MY BOND
I WILL CONTAIN YOU

WHEN ALL YOUR FEARS
RUN ON TOGETHER
I WILL CONTAIN YOU
THEIR CAST YOU AWAY
LIKE A BROKEN MEMORY
TIME IS FLEETING
TELL ME I'M THIRTY NOT TO LEAVE
MY WORD IS MY BOND
I WILL CONTAIN YOU

DANCE DARLING
DON'T SHUFFLE
A STRANGER'S SMILE
A SILENT TONGUE
BENEATH THE DUST
DISPELLED PARTS OF YOU

WHO?

ALL IS CALM
NOTHING IS RIGHT

BODIES AT BAY

DARLING, ALL MY LOVE WILL AGE
BEFORE IT PESTERS LIKE A BAD SONG
WHO AM I TO COMPLAIN?
A GOOD HOME IS HARD TO FIND

DEAD BUCKS DON'T FLUTTER
YOUR EYES WERE LIKE MOLLOW'S OF MADNESS

WE TURN OUR HEADS
WE DON'T LOOK BACK
NEVER COULD THISRL OR ENTHRAL YOU
DARLING, ALL MY LOVE WILL AGE
BEFORE IT'S BREATHLESS BUT STILL WRAPPED IN LIGHT
CAUGHT BETWEEN THE DEVIL AND THE DEEP BLUE SEA
BUT WHO AM I TO COMPLAIN?

DEAD BUCKS DON'T FLUTTER
YOUR EYES WERE LIKE MOLLOW'S OF MADNESS

KEEP THE BODIES AT BAY
GUARD THE HOUSE

OLD KNIVES

GRACIOUSLY DISARMING WITH EVERY EXCHANGE
NO, YOU'VE NEVER HAD A CLUE
WITH TREMBLING HANDS, WE TREAD ALONG
TREAD ALONG
TREAD ALONG
NOW, ARE YOU COLD OR ARE YOU SCARED?

EVERY OLD KNIFE RUSTING IN MY BACK
I WILL DRIVE INTO YOURS

A HANDFUL OF MOMENTS INFECTED WITH DESIRE
THEY WERE STREWN ACROSS THE ROOM
BUT I LEFT YOU UP WITH LUNG BURSTING HOPE?
WITH TREMBLING HANDS, WE TREAD ALONG
TREAD ALONG
TREAD ALONG

EVERY OLD KNIFE RUSTING IN MY BACK
I WILL DRIVE INTO YOURS

A FEVER WILL SMOTE THE FLESH

A QUIET CHILL

RELEASE THE ANIMALS
A GOOD MAN'S BLOOD COULDN'T TIE THEM DOWN
I SAID GOODBYE TO A SEASON OF GUILT
LET IT ROLL, LET IT ROLL!
I'LL CATCH YOU WITH THE SECRETS OF MY CHARM

I REMAIN UNSHAKEABLE

BETWEEN YOUR LUNGS IS A QUIET CHILL
DEVOTION WILL TAKE YOU DOWN MY DEAR
COLLECT YOUR THOUGHTS
SEPARATELY
CLEAR THE CLUTTER
ALL YOUR WORDS ARE NOT YOUR OWN

I REMAIN UNSHAKEABLE

EXIT PLAN

A SELECTION OF LINES ENCASED IN DOUBT
AN ARMFUL OF LOVE WE COULD NOT GRASP
ALL I GOT IS LOVING GRACE
DEATH IS SWALLOWED UP IN VICTORY

HUNG, DRAWN, QUARTERED
DOES THE WEIGHT EASE AT ALL?
WHEN YOU COME UNDONE

THIS'L BE AN INDECENT YEAR
WAS IT A WARNING OR WAS IT A DECLARATION
WEDGED BETWEEN THE HOURS
A DEADENING SILENCE
ALL I GOT IS LOVING GRACE

HUNG, DRAWN, QUARTERED
DOES THE WEIGHT EASE AT ALL?
WHEN YOU COME UNDONE

A BROKEN MEMORY

VOCALS - AL SPX
GUITAR - PETER ROBERTS
DRUMS - LOEL CAMPBELL
PIANO, ORGAN - THOMAS GREENE
TRUMPET - AMBROSE AKHINNUYE

BODIES AT BAY
VOCALS, SYNTH - AL SPX
BASS, SYNTHESIZERS - JIM ANDERSON
GUITAR - PETER ROBERTS
DRUMS - LOEL CAMPBELL
WOODWINDS - CHRIS CUNDY
ORGAN - THOMAS GREENE
TRUMPET - AMBROSE AKHINNUYE

OLD KNIVES

VOCALS - AL SPX
MAGNETIC SYNTHESIZERS - JIM ANDERSON
GUITARS - PETER ROBERTS
DRUMS - LOEL CAMPBELL
WOODWINDS - CHRIS CUNDY
ORGAN - THOMAS GREENE
TRUMPET - AMBROSE AKHINNUYE

A QUIET CHILL

VOCALS - AL SPX
MAGNETIC SYNTHESIZERS - JIM ANDERSON
ORGAN - THOMAS GREENE
GUITAR - PETER ROBERTS
DRUMS - LOEL CAMPBELL
WOODWINDS - CHRIS CUNDY

EXIT PLAN

VOCALS, GUITAR - AL SPX
BASS, DRUMS - MICHAEL GIRA
BASS, VIBAPHONE, SYNTHESIZERS - JIM ANDERSON
GUITAR - PETER ROBERTS
DRUMS, VIBAPHONE - LOEL CAMPBELL
WOODWINDS - CHRIS CUNDY

ALL SONGS WRITTEN BY AL SPX

EXCEPT OLD KNIVES

WRITTEN BY AL SPX & JIM ANDERSON

ALL SONGS ARRANGED BY AL SPX & JIM ANDERSON

EXCEPT A SELECTION OF SONGS

ARRANGED BY AL SPX & THOMAS GREENE

PRODUCTION BY AL SPX, JIM ANDERSON & AMBROSE AKHINNUYE

PUBLISHING ADMINISTRATED BY ROSALY

PRODUCTION & RECORDING BY JIM ANDERSON
RECORDED AT HOTELSTADIG & REVOLUTION RECORDING
HOTELSTADIG ENGINEER - HOWARD BILEMAN
REVOLUTION RECORDING ENGINEER - JACK CLOW
MIXED BY JIM ANDERSON & BEN HILLIER
MASTERED BY JIM ANDERSON & AMBROSE AKHINNUYE
REVOLUTION MIX ASSISTANT - JACK CLOW
MASTERED BY JOHN BENT AT LOUD MASTERING

ART DIRECTION AL SPX AND PAUL A. TAYLOR

PHOTOGRAPHY STEVE GULICK



LET LOOSE THE DOGS

COME ALONG WITH ME
I'M THE WAKER OF DREAMS
THE NIGHT NEED YOUNG
YOU WERE MEANT TO WAIT
DOWN IN THE DIRT
CLAIM THE COLD LIE DANCING DEAD IN HIS EYES
SOME LIGHT WILL BREAK THE SURFACE TONIGHT

STICK TO YOUR GUNS
YOU WERE MEANT WELL
UNARMED FORA
YOU KEEP THEM ALL TO YOURSELF

WE BROUGHT NOTHING INTO THIS WORLD
BUT A NAMELESS FAVOURS UNKETURBED
WHEN I SAW THE BABY
GIVE ME SOMETHING TO MUM
SOME LIGHT WILL BREAK THE SURFACE TONIGHT

STICK TO YOUR GUNS
YOU WERE MEANT WELL
UNARMED FORA
YOU KEEP THEM ALL TO YOURSELF

JUST A NAMELESS FOOL
TRAITED BY AGE
BLACKHEART
GOODMIGHT
AM I WASTING YOUR TIME?

ABSITO

A SUIT OF SKIN
TRAITED BY AGE
I CULLER EVERY FLICKER OF FEAR
IN THE DEAD OF NIGHT, I CAUGHT A GLIMPSE
THEY THROB ALONG WITH TIME
WE ARE A DAUNTLESS PAIR RAISED IN GLORY

A FURY UNHORN
CHIPS AWAY AT ME
HAVE YOU RUN OUT OF AMMUNITION?
I DON'T SUFFER FOOLS GLADLY
FORGET THE SIN IN YOU
SHIMMER DOWN!
SETTLE IN!

HARDLY, YOU FLIT THROUGH THE STILLNESS
ALL THE SCREAMS OF THE PAST
HARDLY, YOU FLIT THROUGH THE PAST TO GET YOU
YOU SPOKE UP AS I GAVE IN
THE BITTER MORNING LIGHT
WILL STRIKE YOU RIGHT DOWN
DO YOU SORROW OVER ME?

A FURY UNHORN
CHIPS AWAY AT ME
HAVE YOU RUN OUT OF AMMUNITION?
I DON'T SUFFER FOOLS GLADLY
FORGET THE SIN IN YOU
SHIMMER DOWN!
SETTLE IN!

YOU'RE TOO FAR
TOO FAR GONE
THE BITTER MORNING LIGHT
WILL STRIKE YOU RIGHT DOWN

LET UP! LET UP!

A FURY UNHORN
CHIPS AWAY AT ME
HAVE YOU RUN OUT OF AMMUNITION?
I DON'T SUFFER FOOLS GLADLY
FORGET THE SIN IN YOU
SHIMMER DOWN!
SETTLE IN!

LIVING SIGNS

I WAS WOUND UP LIKE A SPRING
I WANTED NOTHING MORE THAN TO
RUMBLE THROUGH THE PAST
ON, I GATHERED EVERY CONCERN YOU HAD

I FOUND SOLID PROOF OF LIVING SIGNS
I DID NOT INTEND TO RAISE THE DEAD!

GODS GIVE!:
WE WANTED TOO LONG
I HELD MY TONGUE WHILE YOU WASTED YOUR BREATH
AND COUNTED ALL THE HOURS LACED WITH GUILT

I FOUND SOLID PROOF OF LIVING SIGNS
I DID NOT INTEND TO RAISE THE DEAD

A FORMAL INVITATION

THE BEAST IN VIEW IS THE MAN IN YOU
SMOTHER ME WITH SILENCE
I FOUND MYSELF RUNNING AWAY

THE LIGHT YOU SEE FOLDS OVER ME
DID I BATHE IN A DULL GLOW?

ALL REMNANTS OF REASON BEAT AND BIND AWAY
BEYOND WHAT I CAN SEE OR MAKE
I FOUND MYSELF RUNNING AWAY

THE LIGHT YOU SEE FOLDS OVER ME
DID I BATHE IN A DULL GLOW?

FIRE IN THE DEEP CAVE
WE BEAT AND BIND AWAY
AND THE WEIGHT EASES SOMEWHAT

I'LL SMOTHER YOU WITH SILENCE
UNTIL YOU CHOKE ON DEAD AIR

A SEASON OF DOUBT

THE LIGHT STRIKES THROUGH
I AM DEAD SET ON YOU
THE LIGHT STRIKES THROUGH THE PAST
ARE YOUR WILD EYES FIXE?/
DO YOU FALL GENTLY INTO PLACE?
I FOUND A POORLY VESLED HUNGER TO RETREAT INTO YOU

WE MOVE LIKE WOLVES IN THE BLEAK NIGHT
WE DANCE LIKE GHOSTS DEPRIVED OF FLIGHT
THE BODY WILL COME TO UNDERSTAND A SEASON OF DOUBT

F'VE GOT AN UNRELENTING DESIRE TO FALL APART

LET LOOSE THE DOGS

VOCALS - AL SPX
MACKAPHONE, HARP, SYNTHESIZERS - JIM ANDERSON
BASS - MICHAEL GIRA
DRUMS - LEO CAMPBELL
ORGAN - THOMAS GREENE
WOODWORK - CHRIS CURRY

ABRISTO
VOCALS - AL SPX
GUITARS, BASS, HARMONICA,
MACKAPHONE, SYNTHESIZERS - JIM ANDERSON
DRUMS - MICHAEL GIRA
DRUMS - LEO CAMPBELL
ORGAN - THOMAS GREENE
WOODWORK - CHRIS CURRY
SYNTH - THOMAS GREENE
TRUMPET - AMBROSE AKHIMUSIE

LIVING SIGNS
VOCALS - AL SPX
BASS, DRUMS, SYNTHESIZERS - JIM ANDERSON
GUITAR - PETER ROBERTS
DRUMS - LEO CAMPBELL
ORGAN - THOMAS GREENE
WOODWORK - CHRIS CURRY

A FORMAL INVITATION
VOCALS, GUITAR - AL SPX
BASS, PIANO, MACKAPHONE, ORGAN,
HARMONICA, SYNTHESIZERS - JIM ANDERSON
GUITAR - TIM LEON
DRUMS - LEO CAMPBELL
WOODWORK - CHRIS CURRY
ORGAN - THOMAS GREENE
TRUMPET - AMBROSE AKHIMUSIE

A SEASON OF DOUBT
VOCALS - AL SPX
MACKAPHONE VOCALS - MICHAEL GIRA
PIANO, TRUMPET - AMBROSE AKHIMUSIE



THE
BALLAD
ERA

HARLEM

2 RECORD
SET



40 HITS

Collectables

HARLEM HOLIDAY

VOLUME TWO

HARLEM HOLIDAY

NEW YORK • RHYTHM & BLUES

the SCARLETS

the WHIRLERS

the CHARTS

LEWIS LYMON &
the TEENCHORDS

the PRETENDERS

EARL LEWIS
AND THE CHANNELS

HARLEM HOLIDAY



NEW YORK • RHYTHM & BLUES

SIDE ONE

1. The Girl Next Door—
Earl Lewis And The Channels
2. While Our Hearts Are Young—
The Federals
3. What Do You Do (To Make Me
Love You So)—The Topps
4. Please Tell The Angels—
Lewis Lymon & The Teenchords
5. How Could You—The Mello Moods
6. True Love—The Scarlets
7. Come To Me—The Quadrells

SIDE TWO

1. My Diane—The Charts
2. On Your Mark—The "C" Notes
3. My Heart Is Sad—
Earl Lewis And The Channels
4. Cora Lee—Little Bobby Rivera
& The Hemlocks
5. Close Your Eyes—The Pretenders
6. Magic Mirror—The Whirlers
7. Come Next Spring—The Extremes

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*harrison johnson
and the los angeles community choir*

GARDENS - NOT Battlefields!



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Catholics
Russia



Good Luck
in
Space
Peace
on Earth

HARRISON JOHNSON and The Los Angeles Community Choir

GARDENS, NOT BATTLEFIELDS

Side 1-

- 1) MAKE MORE LOVE (Don't Make War)**
- 2) I'M SO THANKFUL**
- 3) NEVER ALONE**
- 4) GOD'S WAY**
- 5) THANK YOU LORD FOR SAVING MY SOUL**

Side 2

- 1) HELP US MASTER**
- 2) LET JESUS LEAD YOU**
- 3) IT'S YOUR LIFE**
- 4) IT'S A SHAME
(If You Don't Give Your Love To Him)**
- 5) GIVE US PEACE**

Although his most popular composition has been "I've Decided To Make Jesus My Choice," Harrison Johnson has been the author of dozens of great gospel works many of which have become hits by major gospel recording artists of the day. Most recently The Gospel Keynotes scored with a Harrison Johnson composition "Same Old River" which made number one on the charts of RECORD WORLD and CASHBOX magazines and reached to the number three position on BILLBOARD.

Johnson has what it takes when it comes to finding just the right lead singer for one of his compositions. This album contains a wide variety of soloists who, under Johnson's direction, perform at their best.

The very popular DJ Rogers, Billy Preston, and Mel Carter are just a few of the graduates from The Harrison Johnson organization, and if you listen to the style of some of today's most popular gospel artists, it's easy to see that what they are doing today, Harrison Johnson was doing ten years ago....That's why we think he's so fantastic. "Bubba" has always been just a little ahead of his time.

Shannon Williams

Special Thanks to all the great lead singers who make the Harrison Johnson group so special. Carrie Hester on "Make More Love," "Let Jesus Lead You" and "It's A Shame," Henry Jackson on "I'm So Thankful," Mary Pitts on "Never Alone," Mildred Coleman on "God's Way," Mattie Davis on "Help Us Master," Gloria Coleman on "It's Your Life," John Gardner on "Give Us Peace," Sharon Johnson, Caroline Johnson, GiGi Whittaker and Bobbie Bolden on "Thank You Lord For Saving My Soul" and GiGi Whittaker and Kathy R. Underwood on "Let Jesus Lead You."

Masters herein contained have been previously issued.



WOODLAND SOUND STUDIOS

Produced by: 

Recorded at TTG Recorders in Hollywood, Bolt Studios, Inglewood, Ca. and Woodland Sound Studios, Nashville

Remixed At Woodland Sound Studios by Shannon Williams and David McKinley Mastering Engineer; Hank Williams, Woodland Sound Mastering

Cover Photo: Ken Kim

Album Layout and Design: Dan Quest Art Studio

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MERCURY MG-20045 • STEEL GUITAR FAVORITES • JERRY BYRD

STEEL GUITAR FAVORITES

JERRY BYRD

Appreciation of music takes many forms, and likewise, masters of music is manifested in many forms. Some musicians prefer the concert stage, some the dance band, some prefer solo work, and there are those who don't care where they play just so long as they are playing. Mercury Records takes pleasure in presenting this long playing recording by a musician who falls in the latter group, JERRY BYRD. Byrd is hailed in musical circles as the undisputed "King of the Steel Guitars".

Not only is Jerry Byrd happy playing any kind of music be it jazz, pop, longhairs, or country style, just as long as he's allowed to play on a steel guitar. He is a master of his musical art, and just as an artist, who is a master of his trade, can paint any scene, Byrd can play any type of music and play it well. His tone quality is unsurpassed, and among fellow steel guitarists, his tuning and intonation is second to none. Jerry Byrd has been offered many record contracts, but nothing else has been offered to him more than the money. Jerry Byrd's decision made in the early age of four to play the steel guitar, his entire childhood was spent developing his unusual playing technique.

Byrd's primary fascination with the guitar came about because of the versatility of the instrument. The guitar lends itself to a wide variety of styles, including several which Byrd himself fashioned, Country Music and Hawaiian. Although Byrd has long been the chosen guitar of many record artists who insist that he play for their sessions, he has chosen the Country and Hawaiian fields to make his bid for fame.

He has been featured on many of the nation's leading radio shows and stations in this roll.

The title "Steel Guitars Favorites" is lost when the name Byrd. Byrd himself has specially chosen these selections, each designed to highlight the versatility of his instrument. Listen and enjoy Jerry Byrd as he plays such numbers as the fast and furious "STEEL GUITAR RAG", the sprightly, "PANHANDLE RAG", the intricate "GOLD COAST BLUES" and the ever-popular "GEORGIA STEEL GUITAR". All music lovers will cherish this musical treasure of steel guitar music.

SIDE ONE

STEELIN' THE BLUES

STEEL GUITAR RAG

COCONUT GROVE

TEXAS PLAY BOY RAG

LIMEHOUSE BLUES

THE JITTERBUG WALTZ

SIDE TWO

PANHANDLE RAG

STEELIN' THE CHIMES

WANG WANG BLUES

GEORGIA STEEL GUITAR

WABASH WAH-WAH BLUES

GOLD COAST BLUES

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ARGENTINO"

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SHOW

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SEXTETO MAYOR
OSVALDO PUGLIESE
Y

CARLOS GARDEL

LADO A

EL CHOCLO (tango)(A.G. Villalobos-C. Hambrán-Catán-E.S. Discipolo)
SEXEUTO MAYOR**NOSTALGIAS** (tango)

(Enrique Cadícamo-Juan Carlos Cobian)

SEXEUTO MAYOR

LA YUMBA (tango)

(Osvaldo Pugliese)

OSVALDO PUGLIESE

ORGULLO CRIOLLO (tango)

(Juan De Cambiaso-Lautenzo)

SEXEUTO MAYOR

LA PUÑALADA (milonga)

(Pinto Carrillo-Eduardo C. Pérez)

SEXEUTO MAYOR

CUESTA ABAJO (tango)

(Carlos Gardel-Alfredo Le Pére)

CARLOS GARDEL

LADO B

QUEJAS DE BANDONEON (tango)

(Juan de Dios Filiberto)

SEXEUTO MAYOR

UNO (tango)

(Mariano Mores-Enrique Santos Discipolo)

SEXEUTO MAYOR

MI NOCHE TRISTE (tango)

(N. Carrington-P. Lourdes)

SEXEUTO MAYOR

PAQUINO MILITAR (murga)

(Julio Sosa)

SEXEUTO MAYOR

ADIOS ROMIO (tango)

(Adrián Piazzolla)

SEXEUTO MAYOR

RUBIAS DE NEW YORK (fox-trot)

(Carlos Gardel-Alfredo Le Pére)

CARLOS GARDEL



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THE
DOO-WOP
ERA

HARLEM

NY

2 RECORD
SET



40 HITS

Collectables

SIDE ONE

- 1 Everyday of The Week—*The Students*
- 2 Mary Lee—*The Rainbows*
- 3 Zing-A-Ling—*The Collegians*
- 4 Dance Girl—*The Chorus Girls*
- 5 Tonight—*The Love Notes*
- 6 Little Boy and Girl—*The Kodaks*
- 7 Lydia—*Lewis Lymon & The Teenchords*
- 8 While Walking—*The Fabulaires*
- 9 Never Let You Go—*The Five Discs*
- 10 Bing Bang—*The Silhouettes*

SIDE TWO

- 1 Trickle Trickle—*The Videos*
- 2 Let's Go For A Ride—*The Collegians*
- 3 Hey Girl—*The Perfections*
- 4 Fine Fine Fever—*The Continentals*
- 5 Go Go Go—*The Stars*—*The Ladders*
- 6 Darling—*The Debmarines*
- 7 The Closer You Are—*The Magnificent Four*
- 8 Always Be Faithful—*The Monarchs*
- 9 So Why—*The Bop Chords*
- 10 Oo-Wee Baby—*The Ivy-Tones*

SIDE THREE

- 1 Rama Lama Ding Dong—*The Edels*
- 2 Bim Bam Boom—*The El Dorados*
- 3 Hey Little Schoolgirl—*The Paragons*
- 4 Zoop—*The Charts*
- 5 Picture of Love—*The Continentals*
- 6 I'm Gonna Go—*The Kodaks*
- 7 Long Tall Girl—*The Caramans*
- 8 Honey Honey—*Lewis Lymon & The Teenchords*
- 9 Dreams Are For Foolin'—*The Revolution*
- 10 Time Makes You Change—*The Dells*

SIDE FOUR

- 1 Babalu's Wedding Day—*The Eternals*
- 2 False Alarm—*The Revels*
- 3 Hong Kong—*The Quinns*
- 4 Hot Dog Dooly Wah—*The Pyramids*
- 5 Now—*The Veltones*
- 6 Run Around Baby—*The Kodaks*
- 7 On Top Young Love Fall In Love—*Lewis Lymon & The Teenchords*
- 8 Coralee—*Little Bobby Blue Bland & The Hemlocks*
- 9 Fat-Fat-Fat! Mom-Mi-O—*The Chouters*
- 10 Don't Leave Me—*The Magnificents*

Collectables

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Unreleased
Songs
Including

"AGAIN"

"LOVE IS A RIVER"

"TEARS IN MY EYES"

"DEAR RUTH"

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ACAPPELLA SHOWCASE

presents

THE UNIVERSALS

NOTES

Early in 1962 two young North Philadelphia decided to re-enter the record business. Ed Krensel and Jerry Halpern, devotees of rhythm and blues since the early 50's when Jocko Henderson, Ratty Dixon, and Ramon Bruce filled the Philadelphia airwaves with the new releases by such artists as the Orioles, Dominos, and Ruth Brown, had first tried their luck in the precocious music sweepstakes with the now-legendary Southern recording of *Dear Ruth* by the Buccaneers. While students at Temple University in Philadelphia, Krensel and Halpern wrote, recorded, and released on their own Southern label the first *Dear Ruth* (named after one of Halpern's old girlfriends) in late 1952. It did well enough to be listed as the #10 16b record in Philadelphia according to Billboard's February 28, 1953 territorial best seller list.

Still believing that Deer Ruth had hit potential, Halpern and Krensel forgot about the record business for eight or nine years. [Halpern went into real estate while Krensel distributed dry cleaning equipment.] Meanwhile, the first big oldies revival precipitated by Jim "Slim" Rose's *Times Square Records* had rapidly spread south to Philadelphia. In 1962 — after such "oldies" successes as The Shells' "Baby Oh Baby" and The Capris' "There's a Moon Out Tonight" had gained widespread national acceptance the second summer — and encouraged by the burgeoning interest in group sounds in the Philadelphia area, the two men started their extremely popular *Cheatin' With the Head* radio show and Jerry Green and Jared Weinstein's expanding Record Museum enterprise. Halpern and Krensel came across the *Universals*, a group who had made with some local success in 1957-58 with their recording of *Anain on Fenton*, Gordon's *Mark X*.

Under the direction of lead singer Kenny Gardner, the Universals, most of whom lived around 27th and Girard in Philadelphia, had been generally inactive except for a few local club gigs since Again had been issued. Krensel and Halpern — who know a good group when they hear one — were immediately excited and rushed the men into Sound Plus studio in early May of 1962.

The sides contained on this album are from the practice and rehearsal sessions of The Universals prior to the Sound Plus session in which they cut [with music] *Prayer of Love*, *Dear Ruth*, *Have Mercy Baby*, *Good Lovin'*, and *Gotta Girlie Girlie* (which will soon be available on singles). These sides are considered as demos (although they are by any standards finished products) to introduce the group to Joe Medina, who recruited Dear Ruth with strings to be laid down without any success on United Artists' Ascal subsidiary. The credibility of the group is easily heard as they switch effortlessly from *Again* to the old Clovers' *soulful Good Lovin'* to the beautiful standard *Exile* all done without the benefit of musical accompaniment. Kenny Gardner's lead at times very strongly suggests the late Clyde McPhatter; that it is not surprising that he chose the Universals over the Clovers is evident. *Ruthie Ruthie Baby*, *Baby, Baby*, and *Have Mercy Baby* were firmly established in the group's repertoire. None of these songs — all included on a long forgotten practice tape — has been previously issued (or even heard) in any form and, despite the 1962 recording date, the Universals' performance may well have been done in 1955. This album showcases a professional, remarkably tight group singing acappella longer before it became at all fashionable — and the only rule of regel which may linger is the thought that the Universals, like many other R&B groups, never did get the recognition they so well deserve.

REPLIC 5006A

1. AGAIN
 2. GOOD LOVING
 3. THE LOVE I LONG FOR
 4. THAT'S MY BABY
 5. EBBTIDE
 6. DEAR LORD (ORIGINAL)
 7. TEARS IN MY EYES

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The Nutmegs
featuring Leroy Griffin

Relic LP 5002

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Shifting Bands, You're The One I
Like To Cry Cha, Down To Earth,
Roseanne, Out Of My Heart, Who We
We Go To School, Help Me Foolish
Heart, The 4-5 Face Should Be,
and more.



The Harptones
featuring **Willie Winfield**

"Maturity: Life Is But A Dream, No Greater Miracle, (My Success) It All Depends On You, Laughing On The Outside, Love Me Completely, Gimme Some, I Remember, I Gotta Have Love, I Depended On You, High Flyin' Baby, Mambo Boogie, and others.

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VOLUME
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the
BOP CHORDS



the
HARMONAIRES



the
PRETENDERS

the
LOVE NOTES



the
THUNDERBIRDS



the
LADDERS





HARLEM HOLIDAY



NEW YORK • RHYTHM & BLUES

SIDE ONE

1. Castle in the Sky—The Bop Chords
2. My Darling To You—The Bop Chords
3. When I Woke Up This Morning—
 The Bop Chords
4. I Really Love Her So—The Bop Chords
5. So Why—The Bop Chords
6. Baby—The Bop Chords
7. Mary—The Thunderbirds
8. In My Thunderbird—The Thunderbirds

SIDE TWO

1. Lorraine—The Harmonaires
2. Come Back—The Harmonaires
3. United—The Love Notes
4. Tonight—The Love Notes
5. Don't Go—The Love Notes
6. If I Could Make You Mine—The Love Notes
7. Tonight—The Pretenders
8. I Love You So—The Pretenders
9. Counting the Stars—The Ladders
10. I Want to Know—The Ladders

JIMMY ROSELLI

Simmo 'E Napule...Paisa



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(A. DeGregorio-A. Compagni)

Vita Anne*

(G. della Gatta-M. Massa)

Mistero E Santa

Carneva

(M. Caccia - A. Barbosa)

Solo Tu

Aria E Philiberto

O. Di Martino-D. Ferri

Amore mio

(C. DePietri-G. Lanza)

Dunque Adolfo Sogno

(E. Barile® - V. DiGianni)

Perci Si Fenomena

(M. & C. Salerni)

Piacere Anteprima

(A. DeGregorio-G. Ronzini)

Cantico d'amore

(A. Chiaromonte-K. Rosso)

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Arranged & Conducted by

Eugenio Myore

Recording Engineer:

John Imperato

Art Direction: Norman Scott

Fred Valentine

Design Paul Bedwiller, Inc.

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Gemme Pan**

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FUNK GUMBS, Keyboards
ALBERT VANTPOOL, Guitar

LEONARD MOSNATO II, Drums
DARIL SCOTT, Bass/Vocals/Leader
WEISS MICHAEL, Precussion
JOHN FONSECA, Percussion
ALPHONSO SEMINING, Vocal
GEORGE/HW/YTE, Vocal
STEVE TYRELL, Vocal
JANETTE AGOSTI, Organ/Vocal
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Arrangements by: JOSEPH A. ENGERMAN*/ KENRICKS WILLIAMS*** / GEORGE(Val) WHYTE ** / DARYL SCOTT† / FUNK GUMBS††

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So let's open the album. TAKE OUT THE WALL CHART that details the exercise program and serves as a daily record of your progress and put the record on. Ladies and Gentlemen, IT'S TIME TO NUTRICIZE!

As a vital part of its weight-loss programs, Nutri/System also produces an extensive line of scientifically prepared, calorie-controlled foods which are obtainable only through Nutri/System centers. A publicly held corporation, Nutri/System has centers throughout the continental United States, in Hawaii, Alaska and Canada.

PHIL HURT. Unless you are one of those persons who loves to read album and record credits, the name Phil Hurt may not be familiar to you. In his capacity as songwriter, producer or recording artist, his name appears on literally millions of albums, records and tapes—also a few movie credits throughout the world.

Phil has an uncanny ability (which he calls a gift from God) to move easily through almost every style of music imaginable, from Gospel, to rhythm and blues, disco, pop, jazz, country, etc. Aside from Phil's obvious talents, his early association with the Gamble/Huff organization and more

recently his work with producer Quincy Jones has gained him for "The P.H. factor," a dictionarity that reads like Who's Who in the record industry...

The Village People, The O'Jays, The

Spinners, Sister Sledge (whom he discovered), The Ritchie Family,

Stanley Turrentine, Joe

Simon, Billy Paul, Eddie

Kendricks, the Chi-Lites,

and the list goes on and

on and on and is

impressive indeed!!



GWENDOLYN BYE. Gwendolyn is the chairman of the Dance Exercise Department of the University City Arts League in Philadelphia. She has studied dance with the world famous Martha Graham School of Contemporary Dance and is also presently serving as director of the scholarship program of the Mary Anthony Dance Studio in New York City.

She has worked with such famed choreographers as Anna Sokolov and the late Charles Weidman. And she has taught throughout the U.S., Hawaii and Puerto Rico with the Artists in the Schools program of the National Endowment for the Arts for ten years.

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- SIDE A**
- *1. "This Is For Me" /Breathing and Pumping...4:49
 - *2. "When I'm Loving You" /Flexions...4:36
 - *3. "Work That Body Out" /Bicycle...4:24
 - *4. "Don't Take It Away" /Rest and Stretch...4:51
 - *5. "Lady Blue" /Sitting Exercises...4:07

- SIDE B**
- *1. "Ah-Ooh" /Tug of War...4:00
 - *2. "Will You Be There?" /Hip Flexions...4:32
 - *3. "Be Yourself" /Bounce and Stretch...4:43
 - *4. "Your Yummy's Taking Over" /March and Jog...4:27
 - *5. "Annie's Love Song" /Body Swings and Arm Reach...5:05

MUSICIANS: Drums, Rodger Lee; Bass Guitar, Alfonso Carey, Acoustic and Electric Guitars, Darryl Johnson, Conga Drums, Larry Washington; "Specialty" Percussion Effects, Phil Hurt, Yamaha Grand Piano, Ann S. Clark (*), Nathaniel "Crockett" Wilkes (*), Phil Hurt (*),樊尚·克莱默 (Pierre Clémenti) and Provoet (*); Synthesizer, Nathaniel Wilkes, Provoet (*); Polyester Programmed by: Tom Pollio, Rhythmic Arrangements by Hurt/Clegg with Alfonso Carey (*), and Nathaniel Wilkes (*); Background Vocals, Deborah Clark, Pamela Clark, Alan Clark, Phil Hurt and Alfonso Carey; Linda Washington, Roger Lee, Nathaniel Wilkes featured in "Yummy Taking Over"; Only Recording Engineer, Dave Starabin, Assistant Engineer, John Shivers, Recorded at Starr Recording, 201 St. James Place, John H. 105 Society Street, Plaza, Studio One, New York, NY 10016; Special Thanks to the girls for your "Whistle", Elvira Carter and Loyd Zane Remick, Esq. of Zane Management, Inc., Steve Schulman and Warren Bryer of Schulman International, Distributor Producers Ann S. Clark Produced by Phil Hurt except for P.H. Feature Productions.

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*This record contains instructions for an exercise which might become strenuous. If you suffer from heart, lung, or orthopedic problems, you should consult your physician prior to exercise. If you experience any problems while following the program consult your physician immediately.

SIDE A

4.

FLEXION

START-lying down in rest position,* arms stretched down at side of body.

MOVE-draw R knee up & bounce toward chest 16 counts, change legs & repeat with L leg.

REPEAT-8 R & L X

PATTERN-4 X R & L, 2 X R & L. Repeat 2 X R & L, 1 X R & L 8 X, repeat.

5.

HIP-UPS

START-lying down in rest position,* arms stretched next to body.

MOVE-tighten fanny and lift hips off floor up toward ceiling, shoulders & head stay on floor. Return hips slowly to floor, start again.

REPEAT-8 X's.

6.

SEAL ARCH #1

START-lying face down to floor, hands beside shoulders, legs stretched on floor together, feet pointed.

MOVE-arch back upward, pushing up with arms, keep hips on floor. Return body to floor slowly.

REPEAT-4 X.

8.

GRAND-BATTEMENT

START-lying down in rest position,* but with R leg straight on floor, R foot flexed, L leg bent, foot on floor beside R knee; arms stretched out to side at shoulder level.

MOVE-lift R leg directly over head with fast sweeping motion, keep R knee straight & hips on floor, return

straight leg to floor without letting heel of R leg hit floor.

REPEAT-16 X R leg, 16 X L leg.

9.

LEG EXTENSION SIDE

START-lying on R side, legs stretched R on top of L, R arm extended over head, head resting on arm, L arm bent in front of chest, L hand on floor front of chest to help keep balance.

MOVE-bend R knee to chest, stretch out beside L leg, lift straight & up toward

10.

SINGLE LEG EXTENSION

START-lying down in rest position,* arms stretched next to body

MOVE-bend R knee to chest, foot flexed, extend R leg straight up to ceiling, lower R leg straight to floor & bend knee to start again.

REPEAT-8 X R leg, 8 X L leg.

**GO TO
REST
POSITION**

SCHEDULE OF EXERCISES

DAY	DATE	MINUTES EXERCISING	WEIGHT	DATE	MINUTES EXERCISING	WEIGHT
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 1				Week 6
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 2				Week 7
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 3				
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 4				
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 5				
SUN						

Reference to Exercise Program

Cut 1 Time 4:49

1. Pumping
2. Curl Up
3. Knee Crosses

Cut 2 Time 4:36

4. Flexion
5. Hip Up
6. Seal Arch #1
- 6b. Seal Arch #2
- 6c. Seal Arch #3

Cut 3 Time 4:24

7. Bicycle
8. Grand Battlement
9. Leg Extension Side

Cut 4 Time 4:51

- Go To Rest Position
- 10a. Single Leg Extension
 - 10b. Double Leg Extension

Cut 5 Time 4:07

11. Leg Beats
12. Lateral Stretches
13. Sitting Twist
14. Sitting Twist & Toe Touch

Total Time 22:57

Rest Position
This Position May Be
Used At Any Time
Pace Yourself And
Enjoy Being Nutritized

Streamline your body, tone your muscles, release new energy and add sparkle to your life. A daily work-out before a meal or at bedtime is all you need for dramatic results.

Move to the rhythm of Phil Hartt's beat for a 23 minute work-out using alternate sides of the record day by day. As the routine becomes familiar, you may want to use both sides daily, either in one 46 minute or two 23 minute sessions. Keep record of your daily progress on the exercise chart.

Each side should be done in its proper order because the arrangement of the exercises is designed to achieve maximum benefit for the body. In the beginning be sure to take your time, read over this pamphlet carefully and listen closely to my instructions. Anyone with a medical problem should consult their doctor before using the program.

As the exercise program gets easier and more fluid for your body, it means you are getting stronger and the nutritize program is working for you.

So let's get into our loose fitting clothes and nutritize together!

Yardolyn Bye



BELL and SHORE



With the Right Company
Michael J. Foxes
Demand Alarmed
Nation of 1

LITTLE MOVIES

Two or three years ago (has it really been that long?) I got a call from Don Koke of The Music Emporium in El Dorado, Kansas. He said that he had a great group coming in for a concert and could I get them a spot on KFDI to promote the show?

They were Bell and Shore, a husband and wife duo (Mr. and Mrs. Bell and Shore). Don said they played folk, bluegrass, blues, etc., but mostly they were just plain ol' country. And they were from Iowa. Not Tennessee, Kentucky, or Texas... Iowa! That day on the Johnny Western show they played a song called "He's Been Drunk Ever Since His Wife Went Punk" and that was my introduction to Bell and Shore.

I first listened to a preview tape of this, their first record, while driving across northern Oklahoma. As I was listening to the stories told in these songs I thought about how they seemed like little movies. It came as quite a surprise, several months later, when Nathan and Susan told me that the album would indeed be called *Little Movies*. In this age of formula writing and "hook lines," it's great to hear songs that tell a story. Of the twelve songs on this album, ten were written by Nathan Bell. Let me tell you a little bit about some of the songs and their stories... a listing for *Little Movies*.

Most of the characters Nathan puts in his songs are of legendary status. "Billy Joe Mexico" is no exception: a biker turned preacher. I think I've met this guy. "The Outlaw Sam Bass" was inspired by a boy by Bryan Woolley. The song is written from the viewpoint of the only surviving member of Sam Bass's gang.

"Reno's Gone" is a loving tribute to one of the greatest five-string banjo players of all time, Don Reno. When I first heard the song I thought, "They should have a banjo on it..." but the more I thought about it, I realized that it didn't need one. After all, Don Reno was much more than a banjo picker. He was also a marvelously talented singer, guitar player and songwriter. The missing "banjo only helps point out the truth..." that Reno's gone.

"Every Time I'm Crying" is a "train song" in the tradition of Mickey Newberry and Curly Putman, a lament for love lost via the iron rails and the loss of the rails themselves.

LITTLE MOVIES

Al Murphy, Nathan Bell, Susan Shore, Dan Brown, Dave McAnelly

Special thanks to Marvin and Dorothy Bell, George and Essie Shore, Seymour Guenther and Bruce Kaplan for making this album possible. Thanks also to Keith Dempster, Pam Stephens and everyone at The Mill Restaurant in Iowa City, Orin and Bekki Friesen, Brian and Sue Kozin, George Thomas, The Pangles, The Kokes, Tammy Baker, Joanna Kovitz, KUNI, KFDI and KHAK radio, Guitar Works in Evanston, IL, George Rondinelli, The Bakery on Cherry Street, Pam and Tammy and the memory of the Olde German Bank in Dubuque, Buckley and Marcie, Joe the Dog, Hank Profitt, Jason Bell, Victor Sanders, Dennis Jones, Al, Dave and Dan, Rich Warren, J. Knight.

"Interstellar Cattle Call" could be subtitled "The Cowpuncher's Guide to the Galaxy." This song may have been inspired by too many nights under the stars... or too many Dubuque Stars. (Just kidding, Nathan. And you're right... real cowboys may never forgive you for this one!)

"Barely 20 Proof" gives rise to the thought that once a rambler, always a rambler. Hank Williams and Woody Guthrie would have been proud.

The two songs that weren't written by Nathan are "Much Too Young to Die" and "Gulf Coast Blues" both sung by Susan. She discovered the first from a Ray Price performance

on the television show "Classic Country." Not only does Susan shine, but there are some great breaks on dobro and fiddle by Dave McAnelly and Al Murphy, respectively. "Gulf Coast Blues" came to Susan's repertoire by way of The Light Crust Doughboys and Bessie Smith; Susan shows she can really sing the blues, and Nathan gets some goodlicks on slide guitar.

Now it's time to pop some popcorn, put this record on the turntable, turn out the lights, and enjoy *Little Movies*.

—Orin Friesen
KFDI, Wichita, Kansas

0 1896-40460-1 9



* SIDE ONE

- Pretty Plains Girl (Bell)
- Much Too Young to Die (Gabbard)
- The Outlaw Sam Bass (Bell)
- Mexican Eyes (Bell)
- Honoray Texan (Bell) (For the Pangles, formerly of Tulsa, now back in the "One" State Star)
- Reno's Gone (Bell) (A tribute to Don Reno — 1926-1981.)

* SIDE TWO

- Interstellar Cattle Call (Bell)
- Billy Joe Mexico (Bell)
- Gulf Coast Blues (Williams)
- He's Been Drunk Ever Since His Wife Went Punk (Bell) (Thanks to Mark Maher.)
- Barely 20 Proof (Bell) (For Bob "Hot Hoy" Halperin.)

PERSONNEL

- Nathan Bell: vocals, guitars, National steel guitar on "Gulf Coast Blues," harmonica.
Susan Shore: vocals, mandolin. With the Honky Tonk Dogs:
Al Murphy: fiddle.
Dave McAnelly: dobro.
Dan "DB" Brown: electric bass
Victor Sanders: spaceship
Cameo chorus on "He's Been Drunk": Al Murphy, Dan Brown, Dave McAnelly, Katie Derlie, Kim Van Eek.

Produced by Nathan Bell, assisted by Susan Shore and Victor Sanders
Recorded and mixed at Lakeside Media Studio, Chicago, IL
Engineered by Victor Sanders.

Photographs by Dom Franco.
Album design by Jennifer Berman.

Correspondence:
Bell and Shore
P.O. Box 368
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SIDE ONE

- 1. MR. LEE—The Bobbettes**
Dixon/Gathers/Webb/Pough...Unichappell Music Inc.,...,B.M.I.
Original Release Date - 1957
- 2. SUGAR SHACK—Jimmy Gilmer**
McCormack/Voss...Dundee Music...,B.M.I.
Original Release Date - 1961
- 3. HUSHABYE—The Mystics**
Pomus/Shuman...Unichappell Music Inc.,...,B.M.I.
Original Release Date - 1959
- 4. ONE FINE DAY—Chiffons**
Goffin/King...Screen Gems/E.M.I. Music Inc.,...,B.M.I.
Original Release Date - 1963
- 5. YOU CAN'T SIT DOWN—Dovells**
Clark/Muldown/Mann/Uphchurch...Conrad Music...,B.M.I.
Original Release Date - 1963

SIDE TWO

- 1. ROCKIN' ROBIN—Bobby Day**
Thomas...Recordo Music Publishers...,B.M.I.
Original Release Date - 1958
- 2. SINCE I FELL FOR YOU—Lenny Welch**
Johnson...Warner Bros. Music...,A.S.C.A.P.
Original Release Date - 1963
- 3. GO JIMMY GO—Jimmy Clanton**
Pomus/Shuman...Unichappell Music Inc.,...,B.M.I.
Original Release Date - 1959
- 4. THE STROLL—The Diamonds**
Ols/Lee...Vogue Music Inc.,...,B.M.I.
Original Release Date - 1957
- 5. MY GUY—Mary Wells**
Robinson...Jobete Music Co., Inc...,A.S.C.A.P.
Original Release Date - 1964

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JIMMY CLANTON — NOVEMBER 1975
DIAMONDS — JUNE 1976
MARY WELLS — JAN. 1976

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Co-Producer: David Thompson

Engineers: Paul Whitehead, Jack Jackson, & Pat McMakin

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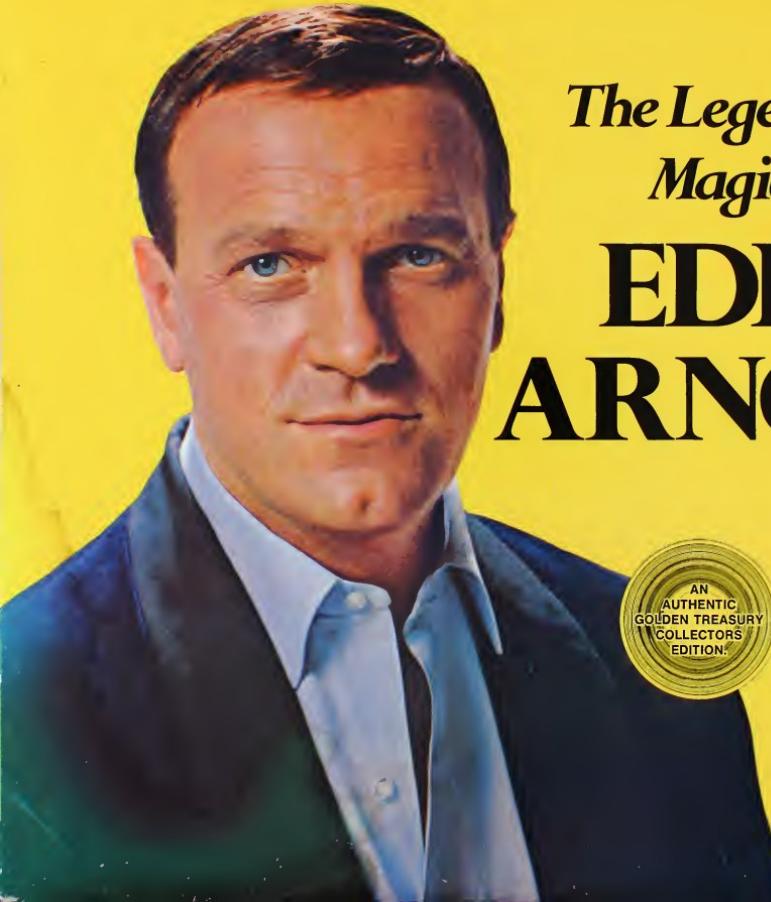
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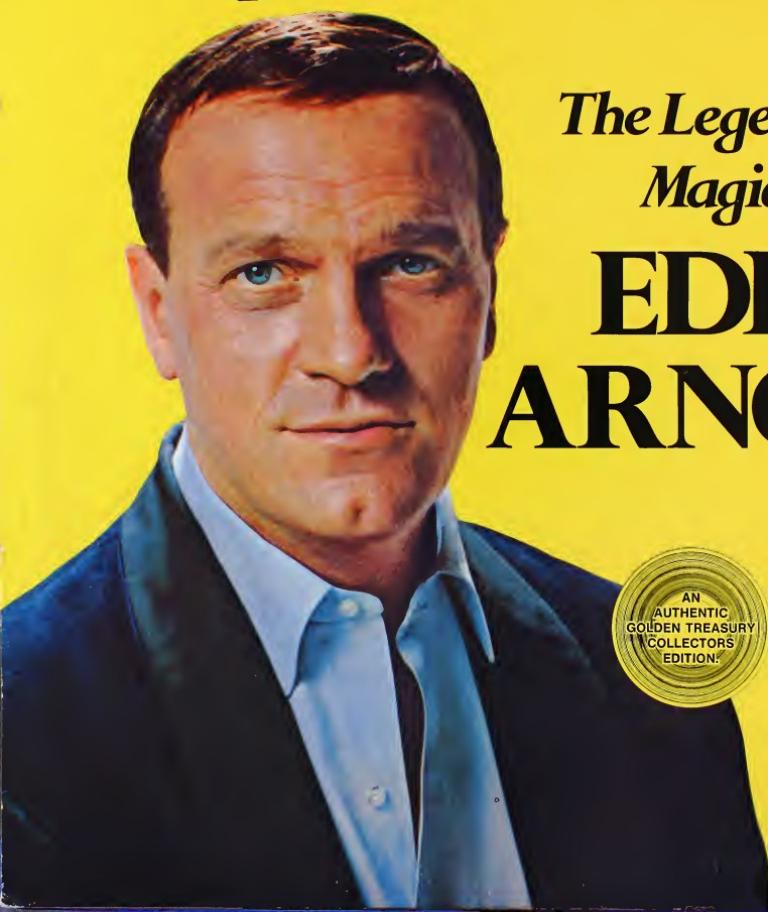
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Sincerely,
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Hank Cochran		
THERE GOES MY EVERYTHING	BMI	2:45
Frazier and Huskey		
PLEASE RELEASE ME	BMI	3:19
Eddie Miller		
BORN TO LOSE	BMI	2:48
Frankie Brown		
TENNESSEE WALTZ	BMI	2:19
Redd Stewart and Pee Wee King		
HELLO DARLIN'	BMI	2:11
Conway Twitty		
MAKE THE WORLD GO AWAY	BMI	2:55
Hank Cochran		
HE'LL HAVE TO GO	BMI	2:15
J. Allison A. Allison		
FOR THE GOOD TIMES	BMI	3:22
Kris Kristofferson		
HELP ME MAKE IT THRU THE NIGHT	BMI	3:01
Kris Kristofferson		

Recorded at: Music City Recorders

Producer: Bobby Sikes

Musicians: Bass, Junior Huskey

Drums, Willie Ackerman

No one will deny that "country music" or that which emanates from that citadel called Nashville has come a long way in the past few years. New influences have been at work in the medium and now have established the "Nashville Sound", — whatever it really is. — All we do know for sure is that the world is listening and the cash register is jingling!

Kay Summers is in a very real sense, a definition of the "Nashville Sound". A native Nashvillian, brought up in the tradition, she manages to not only preserve, but to dignify the good sounds of the "grand old medium." Her interpolating piano style deftly searches out and articulates the authentic flow and flavor of the music, but alas, you simply don't have to be an authentic fan of country music to enjoy what she does.

She plays and sings all of the "good stuff" with feeling and respect, but borrows generously from her innate understanding of music per se, not really limited to any one bracket. She ranges the entire spectrum from just pretty things, to the light classics, to all the soul and spirit (Nashville style) you can take.

Here is a sampling of Miss Kay Summers' "Nashville Sound", the way her own fans see and hear her. It's an abbreviated anthology of the good things that are around right now. You'll like it!

A fan: Charles McNamee

AUTUMN label licensee reg.

PHOTOGRAPHERS: Paul Montell, Biloxi, Miss.
Bob Grannis, Nashville, Tenn.

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Airto Moreira: Bassoonist of Weather Report

ray parker, jr.

Ray Parker, Jr.: Bassoonist of Weather Report

jaco pastorius

Jaco Pastorius: Bassoonist of Weather Report

lee ritonour

Lee Ritenour: Bassoonist of Weather Report

tom scott

Tom Scott: Bassoonist of Weather Report

side one

sunday

take me down

dreamland*

queens road

overture

bird song*

side two

lays

do it

spring*

the dancing bull

autumn land*

Chrysalis

東芝EMI株式会社 MADE IN JAPAN (C 1984 TELSTAR)

Aurex

いい音をいいオーディオで

★音楽は楽しい仲間を作れる ★鬼オミツシエル:コロムビエがその仲間と割り出す

スーパー・フュージョン!! ミッセル・コロムビエ
ウイズ・ビッグ・フレンズ

...超豪華セッション・アルバム!

Side 1

1. サンデイ SUNDAY(4:15')
 2. テイク・ミー・ダウン TAKE ME DOWN(3:54')
 3. ドリームランド DREAMLAND(4:13')
 4. クイーンズ・ロード QUEENS ROAD(3:29')
 5. オーヴァーチュア OVERTURE(3:18')
 6. バード・ソング BIRD SONG(3:27')

Side 2

1. ラヤス LAYAS (5'46")
 2. ドゥー・イット DO IT (3'21")
 3. スプリング SPRING (4'39")
 4. ザ・ダンシング・ブル THE DANCING BULL (4'51")
 5. オータム・ランド AUTUMN LAND (4'57")



・ジ・エル・コロムビスは1970年代に生み出した『マルチ・チャレンジ』であるけど、アルバム、レコードでigginsの方はいたって寡作家。この10年間に2枚しか作っていない。第1作は8年以上も前にA&Mから出した“Wings”で、2枚目がこのアルバムだ。

ぬれぬれらしいこの歌の中に、5年に1枚の割で新作を発表したという態度も、なかなかのものだ

と思う。本人にとっては、そんなに仕事に追いかけられたくない。まあ気が向くままにのんびりうらう、といつもよりも、その《んびり》で5年たった。しまったのだろうが、これはやれそうでなかなか出来ない事だ

マズとロクとかアーチューションして、まあ俗にいフクロスオーバー、ミューノック呼ばれた

り、ローラン・クサーサードでやがせるだけではなくダグ・サンブルにと、ディスコになったりして、音楽のうわべは変化しないらしい。

しかし、そんな変化に沿わることなく音楽に接するなら、イタス音とイタスナ音しかない。また音の送り手であるミュージシャンの上場（キャラクター）、スタイル（いたしめ）が、うまく通じているかどうか、といつてよいところだ。

この「フェヌル・コロビエ」の新作を手にすると、今朝のノースとロックスの名、歌の名前、ハーピー＝ハンソン、クリー、ケルト、トート

マイケル・ブレッカー、アイアート・モレイラ、リー・トリナ……といった人たちがこぞって参加しているので、ウーン、これはスゴイ!《スーパークリスマスオーバー・セッション》ではないか、と早合点してしまいそうだが、実はそうではない。まあ、そんところがミンエル・コロムビエらしいところで、また当り前の話だけど、これ全編ノエル・コロムビエのピューター・フル・カラ

一歩り前に進まざるを得ない。そこで、何よりもまず「アーティスト」を起用しながら、ここではヨロシムのエッセンスをうつせる絵の一部、それば「ダーリン」であつた。ひとりの絵をじとじと見てはいるにかぎらず、おれがだんだん、何やら不思議な感じがする。主人公のルルボンが多忙で作業している今か、このコロムビエの行方不明は決して珍らしくある。

同じ「ショールーム」からスラン、なればえ「ルルボン」から「ダーリン」と同じメンバーを薦めた。何をやつて、なにか想像を飛んでみるといふ。引合い会には出たが、ルルボンには未だが、これとはまるで二條作たとへてゐることは分明である。されどこれは、ルルボンとコロムビエが、まったく違った芸術家であつていいところ、世間から見てもううとうとうこもろい人間であつていいと思う。

「ダーリン」は1936年10月の初日に生れた。彼のアーティストデビューは、アート・エントリーズ、オーラル

。やせ、クラブに出入りし、コンボやオーケストラのための曲編みをやり出だした。また映画音楽にじみ手を出したのである。しかし、彼の作曲の根柢にあるのは、あくまでもジャズスピリット、ワーリー・チャーチームにもとづいてスコアであった。彼自身「11歳の時、ショパンがピアノ曲にはワーリー・ロビゼンション（アドリフ）を、大変にうまい歌入り入れていると知って大感激した」と語っておりおのずかし彼が向むける音楽は、最もコンサンボワリーのものであるハズである。

早熟といふこともあるのだろう、彼はいわ早く

彼が広く認められたのは、主に映画音楽とボブ・ゲーリーのバック・アレンジメントであった。スパート・ラング、ボール・アンソロジーに選ばれた編曲を提供する一方、ステージ(演劇とバー)のために音楽やTV・ショーやのスコアも担当的である。

映画音楽は1960年代初めから手がけており、この約20年間に、25本以上も書かれていたといわれているが、この詳しき「マイ・オラフティ」について、わたしは自らのところを入手していくのが分らない。ただ1966年には「リード・リズム・シングル監督作品『魔入した世界』」があり、これが注目のひとつであった。そのほかアメリカで人気、主としてエニーハーバーのために「魔界作曲賞」をはじめの「The Rhinemann Exchange」、「Testimony of Two Men」、「The Other Man」、「The Survivors」なども担当した。

ミンシェル・コロビエといふ芸術家は、非常にアメイカ的感覚に身に附いたフランス人といえそうで、彼はアリバードとなると、どうしても「アメリカの歌」の部分が頭に来てしまう。その意味から彼がヨーロッパに属して、古典的映画音楽「リースボン特急」は最高であった。1972年、ラフスが生んだ映画「このタグリーボ」もきわめてアメリカ的なものであつたのは間違ひでない。エル・メリビの譲りとなったこの作品、アラン・ドロン、カリメロ・ドリームなどといつても話題となつたのが、コロビエの書いたブルージーな曲でまた印象的であったのである。

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彼は今迄に見て来たような物説活動を通じ、一貫して「時代の作家家」である事で、機会あるごとに打ち出している。まさにコロビエがオーラをサンドを求めて来たのである。そしてそれは、彼はとりとくの「次のバルバム」にとってこれ実に極んだというのである。

シャープなセンスと、リズムあふれる曲調

はコロビエの特質ともいえるだろう。

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この「ソニア」との新しい恋愛を機會に、彼が私は自分のところを入手していくのが分らない。ただ1966年には「リード・リズム・シングル監督作品『魔入した世界』」があり、これが注目のひとつであった。その後はアリバード、リースボン特急、そしてエニーハーバーのために「魔界作曲賞」をはじめの「The Rhinemann Exchange」、「Testimony of Two Men」、「The Other Man」、「The Survivors」なども担当した。

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シャープなセンスと、リズムあふれる曲調

2ドゥー・イット

ややディスコティックな雰囲気を持っているが、タイトな志向がとてもいい。2本ずつのギターとベースと、リズム・ワークを重視しながら、ハンドクラップとコロビエのキーボードの腕が見える曲。

3スプリング

春の調べをかきせるリカルド・ロマンチック・バラード。インストロ・エンディングにはなかなか幻想的で、途中リリード・カールトンとショーニ・オーラスのソロがソーテュアされて、活気ある風景が楽しめるところだ。

4ザ・ダンシング・ブル

トム・スコットのリリード・ソロを中心にして、ショーニ・オーラスの道筋あるキーボード、ワーカー効果的決ったジャッピング・ナンバー。R&Bのループにはいたる凡庸な曲である。

5オータム・ラント

コロビエのアコースチック・ピアノとロンドン・シンフォニー・オーケストラとのスリリングスケーリングブルの協奏。短いながらとても美しい。

以上こうして聽いて来て、實に豊かな気分となつてしまつた。今日どういっても、ややカオス的な音楽のシナリオエンディングを反映しながら、コロビエはかてないリカルド・モーティアの世界へと導いてくれるのだ。(くり返し聴きたくなる上位である。)
柳生すみまろ

SIDE②

1ラース

ハービー・ハンコック、マイケル・ブレーン以下の現役の高飛のプレイヤーを一堂にめぐらす内のさわやかにまとめた吉澤トント・トナリのジャズ・ロード。各フレイバーの自主的で熱いこもったプレイが、この上ない魅力を作り出している。

side one

sunday

the sun sets over herbie hancock
piano tenor flute double bass michael colin
drums jeff petrucci
bass jens petrus
piano peter arkiss
guitar solo by michaeld heidkicker, played by michaeld heidkicker

take me down

guitar solo by herbie hancock
drums mick morgan by herbie hancock
sax solo michael heidkicker
double bass michael colin
bass jens petrus
piano peter arkiss

dreamland

bass solo jeff petrucci
piano jens petrus
guitar solo herbie hancock
drums jens petrus
percussion jeff petrucci
bass jens petrus
piano peter arkiss

quince's road

piano duets flutes duets michael colin
percussion jeff petrucci
guitar solo by michaeld heidkicker, played by michaeld heidkicker

falling rain

guitar solo herbie hancock
drums jens petrus
percussion jeff petrucci
bass jens petrus
piano peter arkiss

guitar solo herbie hancock

percussion jeff petrucci
bass jens petrus
piano peter arkiss

bird song

tenor solo michael heidkicker

double bass michael heidkicker

drums jens petrus

drums stave gold

leaps

guitar solo terry carlton
sax solo michael heidkicker
drums jens petrus
bass jens petrus
piano peter arkiss
drums jeff petrucci

do it

guitar solo michael heidkicker and herbie hancock
synthesizer solo michael colin
bass jens petrus
piano terry carlton and my pete jr.
drums jeff petrucci
percussion peter arkiss

spring

guitar solo terry carlton
bass jens petrus
piano terry carlton
drums jeff petrucci
percussion terry carlton and my pete jr.

autumn

guitar solo michael colin

passage to the producer michael heidkicker
recorded and mixed at dreamlike sound studios
added studio recording on cd studio: the impala
recording studio: the impala
mixing studio: the impala
mastering studio: the impala
produced by herbie hancock, michael heidkicker
written by herbie hancock, terry carlton
arranged by herbie hancock and my pete jr.
bass: jens petrus
drums: jeff petrucci
percussion: peter arkiss

drums: stave gold

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recording studio: the impala

mixing studio: the impala

mastering studio: the impala

produced by herbie hancock and my pete jr.

drums: stave gold

produced by the producer michael heidkicker

recording and mixed at dreamlike sound studios

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drums: stave gold

STEREO
SAVOY
MG-14265



JAMES CLEVELAND

AND THE

Cleveland Singers

99½ WON'T DO

GRACE

HE'S ALL I NEED

ONLY A LOOK

CHILD OF THE KING

GIVE YOURSELF TO JESUS

GOD SPECIALIZES

NOTHING BUT THE BLOOD OF JESUS

SOW RIGHTEOUS SEED

OPEN UP YOUR HEART



STEREO

THE SOUL SOUNDS ARE ON SAVOY!!

SAVOY 14265

JAMES CLEVELAND

AND THE

CLEVELAND SINGERS



"GOD SPECIALIZES"

Side A

1. **GIVE YOURSELF TO JESUS**
(Unknown)
2. **GOD SPECIALIZES**
Martin Studio of Gospel Music (BMI) — R. Martin
3. **NOTHING BUT THE BLOOD OF JESUS**
Martin Studio of Gospel Music (BMI) — R. Martin
4. **SOW RIGHTEOUS SEED**
Public Domain
5. **OPEN UP YOUR HEART**
Soul Music (BMI) — C. Walker

Side B

1. **99½ WON'T DO**
Crossroads Music (BMI) — J. Cleveland
2. **GRACE**
Martin Studio of Gospel Music (BMI) — R. Martin
3. **HE'S ALL I NEED**
Planetary Music (BMI) — J. Cleveland
4. **ONLY A LOOK**
Martin Studio of Gospel Music (BMI) — R. Martin
5. **CHILD OF THE KING**
Crossroads Music (BMI) — J. Cleveland

ONLY ON SAVOY WILL YOU FIND HI-FI GOSPEL REPRODUCTION

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Produced by: FRED MENDELSSOHN

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Fabricated by Modern Album of New Jersey Inc., Flemington, N.J.

SAVOY RECORD CO., Inc., P.O. Box 1000, Newark, N. J. 07101

ELLIE MATT AND THE G.I.'S BRASS



SOKAH ROCKEY SOKAH

ELIE MATT AND THE G.I.'S BRASS
SOKAH ROCKY SOKAH
P.D. 17 McCarrha Lewis • BOOTEY (Vocal) 3
2001 Bill Conti • WHEELS (Sokah) 1
Kahn 3:35 McCarrha Lewis • BOOTEY •
3 Traditional on Bailey • dadda

Side A: TEMPO 4
ROCKY'S THEME 3:01
JAMBACK 3:47 Elston Nere
Side B: ACTION IS TIGHT (Sokahn) 3:43
HALLELUJAH CHORUS 5:18 Winston L
French * JUDGES 5:18
Reading Left to Right - Dawud Muadde
Khalid, Kenrick Bass, First Trumpet
Guitar, Tambruki Kite
Drums, Left - Michael Stoker
Boards, Stafford Gunes
In Photograph.

Side • Nero • H
Casey Fi
Standing, K
Guitar, K
Chizenko, K
Kneeling, K
Key Board
Not in Pic
ELLIE M
"G"

268

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108

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Straker's Record



CLAUDE KING'S

TIGER
WOMAN

The
COMANCHEROS

WOLVERTON
MOUNTAIN

Big RIVER,
Big MAN

SAM
HILL

LAURA

Little
Buddy

MARY'S
VINEYARD

Chip 'n'
Dale's
PLACE

All FOR
THE LOVE
of A GIRL

Greatest Hits



Volume One

Claude King's Greatest Hits

The magic of creativity is a fleeting thing that must be captured the minute the inspiration hits or it is lost forever. Talk to any writer or artist about how elusive that special feeling is and how many times they have been able to re-capture it. Chances are they will tell you "Never." They will go on to describe similar creativity, never the same.

I have never seen or felt it either, until recently. The "King" will always stand out in my mind as the one high point in my world of creativity. I have often heard the U.S. Recording Studio refer to Claude King as one of the most famous hits. I wondered at the outset if The King would be able to re-capture the special feel that each song had when first recorded. If that special touch of magic could be recalled and rekindled, or if it would be just another album of the greatest hits that leaves the listener disappointed.

The feeling was there again. It was strong that it covered the studio like a fresh morning dew, bathing the engineers, the engineer, the producer and Claude with stardust from Heaven. Those who have turned out 10 albums that were not just as good, but so much better than the originals, it still seems unbelievable.

Claude is singing better now than ever. His voice has a mellowness that reaches out and touches your soul. The old Claude King sound, that special way he has of curling some words, like bounces in "Wolverton Mountain," is still there and distinguishable. This is good because Claude King is a rhythm and blues singer, he needs his groove good enough.

Today's singers can't tell you how Claude influenced their style of singing. Claude is a young man who is old in musical history. He was cutting country hits that were breaking big into the pop charts before most people in the music industry understood what it was all about. Take his first three bits on the Columbia label, "Big River, Big Man," "The Comancheros," and "Wolverton Mountain." They were number one country hits and became big pop hits too. So did two more songs, "Tiger Woman" and "Wolverton Mountain." The rest of the chart went to the number one country position. "Wolverton Mountain" stayed on the country charts for one year and was number one in Europe. It has just passed the three million mark in sales and is still one of the biggest songs in country music.

Claude King has sat on mountain tops, musically, than most artists ever dare dream of. Music is not just a form of expression, it's a way of life to him. It's reality in song that becomes part of your being. When Claude sings you experience that reality.

Unhappy, this generation will go down as the most superlative among people in history. Everywhere you turn advertisers bombard us with the "greatest of this and that." When the right situation comes along to use the word, you find that it has been over used on trivial matters. Not so with this album. It is "Claude King's Greatest Hits" because it is The King singing at his "greatest."

After all, he is one of the few lucky ones to re-capture that magic number called creativity. He is also one of the few artists who knows how to wring the heart and soul from it.

LaWayne Satterfield
Editor, Country Hotline News

The entertainment business has been my life and I have worked with numerous singers, pickers, engineers and studios. But never have I worked with such a team as the one listed below. They all put their hearts and souls into making this album. They went above and beyond the call of duty to see that everything in it was right. We all worked hard to assure you of getting the best album of hits available. We hope you enjoy it as much as we did.

I have worked with Claude King for several years and found him to be a rare person. He is the finest example of a gentleman and real human being I have had the pleasure of working with. We've had good times and bad times, but Claude never changes. He takes everything in stride and keeps on going to see that you, his fans, always get the very best performance that he can give. If you've met Claude, you know why he will always be "The King" with his many friends. If you haven't, you're in for a treat. Now sit back and enjoy "Claude King's Greatest Hits, Volume One." —Howard A. Knight, Jr., Producer

MUSICIANS:

Earl Ball, Jr. / Piano
Jimmy Capps / Lead Guitar
Dan Matlock / Rhythm Guitar
Joe Albow / Bass Guitar
Sonny Garrish / Steel, Dobro
Charlie McCoy / Harmonica
Buddy Spicher / Strings
Bob Wooten / Banjo
Floyd Anderson Drums
Bill Joor / Trumpets
Carol Lee Singers / Background Vocals

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SIDE ONE

Wolverton Mountain 2:55
All For The Love Of A Girl 2:46
Sam Hill 2:14
Laura (What's He Got That I Ain't Got) 2:32
Mary's Vineyard 2:55

SIDE TWO

Tiger Woman 2:58
Little Buddy 2:52
Chip 'N' Dale's Place 2:43
Big River, Big Man 2:32
The Comancheros 2:12

Join THE CLAUDE KING FAN CLUB

Betty Humphrey, President
Box 57, Antioch, TN 37013



PRODUCTION CREDITS:

Jack Hattell Recording Engineer
David Hattell Production Advisor
Glyde "Wee" Brown, Jr. Executive Producer
Leon Everett Re-Mixer
Jack Hattell Re-Mixer and Mastering
Recorded and Mastered at U.S. Recording Studios
Album Jacket Design and Concept LaWayne Satterfield
Cover Photo Hope Powell
Jerry Hayes Promotions
Album Litho Nashville International

black box



INCLUDES
REMIXED VERSIONS
OF
RIDE ON TIME
I DON'T KNOW
ANYBODY ELSE
EVERYBODY EVERYBODY
FANTASY
GET DOWN
+ THE NEW HOT TRACK
"BRIGHT ON TIME"
+ MEGAMIX

double album

APR
airplay records



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3 218030 301418
CA 272
30 141
K7 40 141
CO 50 141

1

RECORD ONE

SIDE A

DREAMLAND

1. **EVERYBODY EVERYBODY** 5:18
2. **I DON'T KNOW ANYBODY ELSE** 4:30
3. **OPEN YOUR EYES** 5:00
4. **FANTASY** (*) 5:15

SIDE B

1. **DREAMLAND** 1:58
2. **RIDE ON TIME** 4:15
3. **HOLD ON** 5:45
4. **GOSH! BOX** 4:00
5. **STRIKE IT UP** 5:03

RECORD TWO

SIDE C

1. **BRIGHT ON TIME** (The come back mix)** 4:25
2. **I DON'T KNOW ANYBODY ELSE (Soul radio mix)** 4:30
3. **EVERYBODY EVERYBODY (Freak remix)** 5:02
4. **FANTASY* (Psyche remix)*** 5:48**
5. **GET DOWN (Radio remix)**** 4:32**

2

SIDE D

1. **RIDE ON TIME (Garage trip)** 5:39
 2. **I DON'T KNOW ANYBODY ELSE (Remix)***** 6:48
 3. **BLACK BOX MEGAMIX (Hot club version)**** 10:50**
- Get down 1:23
Fantasy* 1:21
Get down 1:54
Open your eyes 0:30
Everybody everybody 1:41
Ride on time 1:27
I don't know anybody else 1:14
Strike it up 1:18

All songs arranged, conducted & mixed by
Limeni M., Samplici V. & Davoli D. (D.J. Lelewel),
excepted "Fantasy" written by White, Del Barrio, White
and "Get Down" by Davoli, Thompson.

"Stepz" Raps on Get Down.

** Remixed by Dominique Torti.

*** Remixed by D.J. Lelewel.

**** Megamixed by Robert Levy Provençal.

***** Sorted and sequenced by Graeme Park.

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Artwork Claude Caudron

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3 C [034-17300 M]



1

RENATO CAROSONE

SERIE emidisc

PICCOLISSIMA SERENATA - 'A SUNNAMBULA - I TRE CUMPARI -
PIGLIATE 'NA PASTIGLIA - ARMEN'S THEME - GUAGLIONE -
CHELLA LLA' - LAZZARELLA - RICORDATE MARCELLINO ? -
SERENATELLA SCIUE' SCIUE' - T'E' PIACIUTA - BUONANOTTE -



RENATO CAROSONE

SERIE emidisc



1 PICCOLISSIMA SERENATA (Ferri-Amurri) - Can-
ta P. Giorgetti, in italiano

'A SUNNAMBULA (Alfieri-Pisano) - Canta R. Ca-
rosone, in napoletano

I TRE CUMPARI (N. Paone) - Canta R. Carosone,
in napoletano

PIGLIATE 'NA PASTIGLIA (Carosone-Nisa) - Can-
ta Gegè Di Giacomo, in napoletano

ARMEN'S THEME (R. Bagdasarian)

GUAGLIONE (Fanciullini-Nisa) - Canta R. Carosone,
in napoletano

2 CHELLA LLA' (Taccani-Di Paola-Bertini) - Canta
R. Carosone, in napoletano

LAZZARELLA (Modugno-Pazzaglia) - Canta R. Ca-
rosone, in napoletano

RICORDATE MARCELLINO? (Savona-Giacobetti) -
Canta P. Giorgetti

SERENATELLA SCIU' SCIU' (De Mura-Albano) -
Canta R. Carosone, in napoletano

TE' PIACIUTA (Rendine-Capillo) - Canta Gegè Di
Giacomo, in napoletano

BUONANOTTE (Carosone-Nisa) - Canta R. Caro-
sone

Mario ABBAE

"Tutta l'uppoli" 1

034-17642

ADMO

"Tu sonigli all'amore"

034-18432

"Non voglio nascondermi"

034-51041

AL BANO

"Nel sole"

034-50767

The Animals

"House of rising sun"

034-50731

Eduardo ARIBERTO

"C'era una volta..."

034-50411

Nicola ARIGHILO

"Non v'aspetta quando"

034-51476

Louis ARMSTRONG

"Classics" 3

034-04040

"Really the Jazz"

034-05686

Carlo ARTUFFO

"Mi piove in mort la vacca"

034-17168

"Mi piove in mort"

034-17139

Charles AVENOUR

"Je ne vois pas"

034-17649

"Où va le vent des ans"

034-06271

Josephine BAKER

"Josephine Baker..."

034-15767

A. R. BALAZSI

"Canto dei Fiori"

034-15757

BANDA BERGALIERI

"Passano i Bersaglieri"

034-51041

Shirley BASSEY

"All of me"

034-50624

BEACH BOYS

"Good vibrations"

034-50702

Gilbert BECAUD

"Boujous Bécaud"

034-05061

"Da e Tramonti"

034-04555

Sergio BENI

"Brani speciali" 2

034-17643

"Brani speciali" 1

"Cogni' niente"

034-17788

"Gente guppi"

034-04049

"Vittoria di Costantino"

034-51027

"Suonni a Marechiaro"

034-51027

Carlo BOTTI

"Nostalgia Fiorentina"

034-50415

Pino CALVI

"Accresciamme"

034-15155

"Motivi da film"

034-15105

Renato CAROSONE

"Juna rossa"

034-51523

"Arena e core"

034-51499

"La paesi"

034-50417

"Ferri e Arsoni"

034-17131

"Renato Carosone"

034-17307

Secondo CASADEI

"Volume 10"

034-18101

"Volume 11"

034-18102

"Volume 12"

034-18103

"Volume 13"

034-17299

"Milano canta" N.3

034-17112

"Milano canta" N.2

034-17101

"Milano canta" N.1

034-17100

"Aria romanesca"

034-18159

"Romantica Gaddai"

034-17805

"Divertimento romanesco"

034-50407

CASTELLAZIO-GALLIZIO

"Il congedo"

034-15153

"Il cacciatore del bosco"

034-50476

"Le ballate"

034-17346

Angelo CECCHINI

"Volare"

034-17893

Claudio CIARI

"Mood guitar"

034-50744

Nat King COLE

"More Cole hits"

034-18180

"Greatest hits"

034-50707

Giorgio CONDOLI

"Serenata cortese"

034-50408

COFO INCAS

"Il Favoloso Coro Incas"

034-51411

"Cogni' niente"

034-17788

"I canti dei nostri alpini"

034-50404

Cori PUETI CANTORES di Roma

"Notta Santa"

034-17614

"12 Canti di Natale"

034-17613

CORDO STULITIS

"Nella vita di un uomo..."

034-17945

Jackie DAVIS

"Tiger on the Hammond"

034-50704

Eddie JONES & Lannie JOHNSON

"Blue guitars"

034-04496

Arturo LOMBARDI e i 5 leoni

"Sissasera, bally fisco!"

034-05151

"Sissasera, bally fisco!" 2

034-05152

"Sissasera, bally fisco!" 3

034-05153

"Sissasera, bally fisco!" 4

034-05154

"Sissasera, bally fisco!" 5

034-05155

George LUNN

"10 anni di swing"

034-51501

Cash McCELL

"Conti dei pianeti..."

034-05764

Luciano MAGLIA e complesso carat.

"5ciellida bella"

034-50407

Dean MARTIN

"This time I'm swining"

034-05179

"Greatest hits"

034-05076

Frank SINATRA

"Sings... Rodgers & Hart"

034-51770

"Greatest hits"

034-05070

Giul STOK

"Filmmusic und lavolata"

034-17070

"Motivi celebri"

034-50475

Luciano TADDEI

"Con tutto il cuore"

034-50487

Nino TARANTO

"Agata"

034-04647

Renzo FILOU

"Torni lacrime e..."

034-17930

"Serentata napulitana"

034-17944

FRANCESCO F. "G. 5"

"Torni lacrime e..."

034-17930

The GOLDEN GATE QUARTET

"Jazz and negro-spirituale"

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King OLIVER's Jazz Band

"King Oliver's Jazz band"

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Dino OLIVIERI

"Appassionante"

034-05194

Narciso PAROLI

"Cento alla via Firenze"

034-17317

"Torna la mia speranza"

034-05048

Edith PIAF

"L'accordoneste"

034-50745

"D'ante"

034-05161

Pink FLOYD

"Relics"

034-05170

Frank ZAPPA

"Bombo mia Turnin'"

034-05130

Paul ROBESON

"The Best"

034-01862

Anna RODRIKES

"Anna Rodriguez"

034-15184

The SHADOWS

"Out of the Shadows"

034-05786

George SHEARING

"Greatest hits"

034-05073

Frank SINATRA

"Sings... Rodgers & Hart"

034-51770

"Greatest hits"

034-05070

Giul STOK

"Filmmusic und lavolata"

034-17070

"Motivi celebri"

034-50475

Luciano TADDEI

"Con tutto il cuore"

034-50487

Nino TARANTO

"Agata"

034-04647

SAVOY MG 12181

IF YOU ONLY KNEW



LITTLE
JIMMY
SCOTT

"IF YOU ONLY KNEW"

LITTLE JIMMY SCOTT

- OH WHAT I WOULDN'T GIVE (OWENS-MCCOY, CROSSROADS)
- ALL OR NOTHING AT ALL (LAWRENCE ALTMAN, LEEDS)
- I'M THRU WITH LOVE (LIVINGSTON-MALNECK-KAHN, ROBBINS)
- ADDRESS UNKNOWN (OMBARDO-MARKS-HILL, LEEDS)
- IF YOU ONLY KNEW (MCCOY-SINGLETON-MENDELSON, CROSSROADS)
- AM I WRONG (SCOTT-OTIS-BIGGS, CROSSROADS)
- IT'S OVER (GAYTON-MENDELSON, CRESTWOOD)
- I'LL NEVER DEceive YOU (MCCOY-SINGLETON, CROSSROADS)
- RECESS IN HEAVEN (PEERCE, GOLDEN STATE)
- NEVER PEACE OF MIND (ANDERSON GRESHAM, HILL & RANGE)

PRODUCED BY FRED MENDELSON

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SAVOY RECORD CO., Inc., Newark, N. J.

It seems strange to be writing a piece about a guy who's a GIANT in the music business and yet realize you're talking about a modest, shy, fragile young man who barely reaches 5 feet in his stocking feet. But . . . it's true! LITTLE JIMMY SCOTT, who is showcased so beautifully with this selection of his most famous tunes IS A GIANT.

Talk about your "new sounds." Critics and fans alike have placed Jimmy's unique voice and phrasing in the same category with such other great song style-setters as Bessie Smith, Billie Holiday, Bing Crosby, and Louie Armstrong. When Jimmy appears in a club, it is not all unlikely to find such famous names as Frankie Laine, or Johnny Ray in the audience, paying tribute to this great star.

Here's a sample of what might happen on a typical date. The lights dim, a single spot plays on a long microphone and a young man of slight build steps up to it as the music starts. With nothing but a simple, unadorned musical background . . . no strings, no trick microphones, no artificial effects, LITTLE JIMMY SCOTT begins to weave his appeal. Not a sound comes from the audience, save a few hushed窃窃私语 from the more experienced. All eyes, all attention is glued on the fragile-looking young man who begins to sing. There are no dramatic gestures . . . No, he stands very still, showing no outward emotions, barely moving his body, keeping his hands at his side.

Out comes sound. Not just notes, music, or rhythm . . . but SOUL! From that immobile body come every pent-up emotion contained in the lyrics . . . the number becomes nothing more than rather man purging his soul, releasing every feeling, every secret, every pain, every joy, every sorrow, every spellbound listener. As Jimmy bars it, every emotion to the listener, one hears the collective cry of a soul tortured with love, the wall of anguished sorrow over a lost love, the bittersweet, swelling throb of a new-found love, talk about your "new sounds," . . . WOW! What a wallop!

Where did all this star? Jimmy Scott was born in Cleveland, Ohio on July 17, 1925. He first sang professionally with a group of young men called the SUMMER MUSIC FESTIVALS, and then after High-School, began doing club dates in and around Ohio. Lionel Hampton heard and signed him and Jimmy toured the country with the band from 1948 to 1951. His first recordings were made with the Hampton band, "Everybody's Somebody's Fool" and "I've been a Fool". Although he had no credit on the labels, his reputation was growing, and friends persuaded him to try on his own. His success grew. He played towns and theaters, a solo act - places like the Apollo Theater, Birdland, Bop City in New York, The Howard Theater in Washington, D.C., The Royal Theater in Baltimore, Fox Theater in Detroit, Blue Note in Chicago, and the Paramount Theater in Los Angeles. One of the high points in his career was an appearance at President Eisenhower's Inauguration where he sang "Why was I Born?"

Jimmy retired to Cleveland a few years ago. Gave up the music business, married his lovely wife Channie, and decided to enjoy his daughter Lenay, now 5. But the pressure of his public was so strong, so insistent, that Savoy Records finally was able to persuade him to record once again. Hit after hit followed - "Everybody Needs Somebody" which has since become a "standard" classic, and many more. Once again, the superb artistry of this outstanding personality in song is available to the public who loves him.



PROKOFIEFF

Classical Symphony

DUKAS

L'apprenti sorcier



ANGEL RECORDS

MANUEL DE FALLA

Three cornered hat

RAVEL

La valse

THE PHILHARMONIA ORCHESTRA IGOR MARKEVITCH

SERGE PROKOFIEFF

Classical Symphony in D major, Op. 25



This work, written in 1916-17, and played for the first time in Petrograd on April 21, 1918, with Prokofieff conducting, was inspired by the idea of composing a symphony "such as Haydn would have composed had he lived in our time," by employing an orchestra identical with that of the masters of the classical period; wind instruments in pairs, two trumpets, two horns, kettledrums, and strings.

While the formal construction, in its main features, resembles fairly closely the chosen model, with its four movements, *allegro, larghetto, gavotte, finale*, following faithfully the traditional plan, and the first of which is a perfect allegro for sonata, the musical content, themes, harmonies, faithfully

reflect the personality of Prokofieff. The gavotte and its trio in the form of a musette alone recall the old-fashioned graces of a bygone age, with an irony discreet but unmistakable to the listener.



PAUL DUKAS

L'Apprenti Sorcier

This represents the commentary, or rather, the musical translation of Goethe's celebrated ballad. And it is at the same time a perfectly balanced symphonic poem, a huge scherzo based on three themes, the second of which, presented by the bassoons, in a *staccato* of racy style, dominates the whole of the development. *The Sorcerer's Apprentice* was played for the first time before the Société Nationale on May 18, 1897, with the composer conducting.

The extraordinary success of this work, which did far more to win fame for Dukas than his Symphony, *La Péri*, or *Ariane et Barbe-Bleue*, is all the more paradoxical in that (1) Dukas was strongly prejudiced against the form of the "symphonic poem," and (2) *L'Apprenti Sorcier*, according to his conception, was to serve in support of this opinion. He makes this quite clear in a letter to Vincent d'Indy, dated November 28, 1899, in which he writes: "I fully believe that nobody has seen in my scherzo what, it seems to me, it contains, or at any rate what I intended it to contain, namely, a sort of satire of the symphonic poem." He was too good a musician: the projected caricature became a masterpiece.

The story familiar. The master sorcerer has gone out. His apprentice, using the magic formula, orders the broom to fetch water from the river. The broom does its work too well. Soon every vessel in the house is filled. Water pours into the place. And, in the midst of the torrents, the sorcerer-apprentice cannot remember the ritual words to undo the damage. Desperate, he splits the broom with his axe. But the broom, now in two pieces, does double the work. At the height of the flood, the sorcerer returns and saves the situation. "Broom," he commands, "back in your corner. The old master gives you life only to serve his wishes."

MANUEL DE FALLA

Dances from *The Three-Cornered Hat*



In 1917, Manuel de Falla composed the music of a pantomime ballet *El Corregidor y la Molinera* (*The Corregidor and The Miller's Wife*), based on Alacron's tale, *El Sombrero de Tres Picos* (*The Three-Cornered Hat*). Manuel de Falla returned to the original title when, at the request of Diaghileff, he brought out a re-arranged and amplified version, which was introduced at the Alhambra, in London, on June 22, 1919, with Massine and Karasvina in the leading roles, and the orchestra conducted by Ansermet. The dances drawn from the ballet (especially *The Neighbors*, *The Miller's Dance* and *Final Dance* — here recorded) have often been played individually at concerts, where they maintain intact their originality and color. The orchestra is, in fact, dazzling, with the most extraordinary economy of means. Roland-Manuel has put it excellently: "No orchestra ever had more freshness combined with elegance, more lightness in its force. . . . No music ever possessed more ease combined with vivacity, a more subtle touch in parody, a more mordant wit in allusion."



MAURICE RAVEL

La Valse

Ravel composed *La Valse* in 1919, at the request of Serge Diaghileff. This request filled a long-cherished desire to write an important work inspired by the waltz form, an idea first outlined in the *Valses nobles et sentimentales* of 1911. Subsequently, Diaghileff abandoned the project. The Russian Ballet never produced *La Valse*, which was given for the first time to the Parisian public by Camille Chevillard, December 12, 1920, at a Lamoureux Concert.

In the biographical sketch which he confided to Roland-Manuel, Ravel explained his purpose as follows: "... I have conceived this work as a sort of apotheosis of the Viennese waltz, in which there mingle, in my mind, the impression of a fantastic and fatal whirling movement. . . ."

The note in the score sets forth the intention and, at the same time, gives some idea of the structure of the work:

"In the occasional patches of open sky left by whirling masses of clouds couples can be seen waltzing. The clouds disperse little by little, and there emerges an immense hall filled with swirling dances. The scene becomes progressively brighter. The lights from the chandeliers blaze forth.

"An Imperial Court Ball, about the year 1855."

There is something feverish, tortured about this "choreographic poem," which makes a very curious companion with the *Valses nobles et sentimentales*, where Ravel had taken pains to conceal a nostalgia which, nevertheless, occasionally mounts to the surface, but so discreetly, that many interpreters seem never to have noticed it.

MARC PINCHEBLE
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Gustav Leonhardt

Thomas Tomkins John Bull

William Byrd Orlando Gibbons Giles Farnaby

Harpsichord by Johannes Ruckers, Antwerp 1640



English Virginalists

Gustav Leonhardt

playing a harpsichord made by Johannes Ruckers,
Antwerp 1640

Side 1	Side 2
Band 1 THOMAS TOMKINS (1572-1656) Barafous Dream	Band 1 WILLIAM BYRD (1515-1623) Walsingham Variations
Band 2 JOHN BULL (c. 1562-1628) The King's Hunt	Band 2 ORLANDO GIBBONS (1583-1625) Fancy (No. 5) in D minor
Band 3 WILLIAM BYRD (1543-1623) Pavan and Galliard of Mr. Peter ORLANDO GIBBONS (1583-1625)	Band 3 GILES FARNAVY (c. 1565-1640) Maske in G minor
Band 4 Fantasia in D minor (No. 6)	JOHN BULL (c. 1562-1628) Fantasia in D minor
Band 5 Pavane in G minor (No. 16)	Band 4 Fantasy in D minor
	Band 5 English Toy
	Band 6 ORLANDO GIBBONS (1583-1625) Fantasia in D minor

In any discussion of early keyboard music, the works most often mentioned are those of François Couperin, J. S. Bach or D. Scarlatti. Their works date from the later period of keyboard music, and it is important to remember the fact that they were able to profit from the rich legacy of earlier composers. It is also true of those 16th century masters who laid the foundations for all later keyboard music. For the first time keyboard music was written which, both because of its originality and artistic significance and because of its regard in the eyes of the public, could be considered worthy of inclusion in the usual ensemble. Of course a large number of original 14th and 15th century manuscripts of keyboard music still exist, and the basic forms of instrumental music of the 16th century can only be understood in relation to earlier works. But the works of that time have been given a new form, and the methods, and thus the explicit both the new art forms which were gradually becoming established, and new structures. In the process of this development the stylistic principles of vocal or vocal-instrumental ensemble forms were transferred to keyboard music.

All forms of keyboard music underwent similar development. It is possible to observe a division in the widest sense of the word, between organ music and harpsichord music, existing until the 17th century. This is visible according to the distinction of terms and also according to textual peculiarities; however, the difference in style is hardly noticeable.

Relationships with the past is particularly clearly shown in the use of tablature. In the 16th century just as in previous centuries, instrumental compositions of important vocal or instrumental music, like the *chanson*, were transcribed into tablature form from the characteristic mensural notation of the time which was written down in separate vocal lines. Tablature was a way of recording fingerings and was reserved for keyboard instruments or the fiddle. The tablature of the 16th century was, however, not limited to the greater or lesser complexity, and with more and more decorative figures derived from instrumental improvisation. If this "setting down" in tablature is still very closely connected with older practices, it changes to become much more clearly connected with an independent stream of instrumental practice and underlines, like the preambulum and the fantasia, to an even greater extent the dance movements. The most significant factor in the history of keyboard music, however, is to be found in the creative form of compositions which originated at the end of the 15th and the beginning of the 16th century, and above all the variation principle, which was used on its own as theme and variations or in combination with other forms.

Compositions such as *Fantasia* and *Variation* play an important part in the early development of keyboard music, even though the most important English contribution - the wide ranging repertoire of English virginal music - did not appear until the last half of the 16th century and the first half of the seventeenth, the foundations, however, had already been laid by earlier English organ music and the achievements in keyboard music in other

Received in Schloss Ahrens, Westphalia

Recorded produced by Dr Alfred Lang

Master tape recorded by J. E. H. (1583-1611) - Haunmarkt

(Walther-Richter Museum, Coburg)

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Spine printed in England by Robert Stace.
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VIVALDI IN SAN MARCO

RECORDED IN THE BASILICA OF SAINT MARK'S CATHEDRAL, VENICE

Magnificat in G Minor Te Deum in D Major

Agnes Giebel, soprano; Marga Höffgen, contralto; Chorus and Orchestra of the Teatro la Fenice, Venice; Vittorio Negri, conductor



ANTONIO VIVALDI (1678-1741)

Magnificat in G minor

Te Deum in D major

(ed. Vittorio Negri)

Chorus & Orchestra of the Teatro la Fenice, Venice

Agnes Giebel, soprano; Marga Höffgen, contralto

Chorus master: Corrado Mirandola

Vittorio Negri, conductor

It is fitting that a world première recording of Vivaldi's *Te Deum* should be the first ever to be made in the Basilica di San Marco in Venice. In October, 1964, the historic cathedral opened its doors, for the first time, to a recording company, granting Philips permission to undertake a series of recording sessions there. Tons of delicate equipment, brought by truck from Holland, were moved into the basilica during the night when it was closed to the public, and Conductor Vittorio Negri took full advantage of the unique acoustics by deploying his musical forces as did the Baroque composers who had such works performed.

Mr. Negri, who conducted the majestic *Te Deum* in the Biblioteca Nazionale in Turin and revised and completed the Vivaldi manuscript, has written that it does not seem far-fetched to imagine that St. Mark's provided the setting for an event that was to have-reaching consequences in the world of music:

"Perhaps the child Vivaldi, walking one day in St. Mark's among those mosaics that express the deep faith of the mediæval artists who created them, and on the same stone slabs trodden by the two Gabriels and Monteverdi, was deeply touched by the spiritual appeal of the service and by the impressive magnificence of the accompanying it, and he had revealed to him his subsequent vocation to religious vocations. Vivaldi dedicated his life to the service of religion: he received the tonsure in 1693 when he was 15 years old and took orders in 1703; and to that of music. It is not due to chance therefore that a high proportion of the best music of Vivaldi is to be found among his church music."

The erection of the present Cathedral of St. Mark's was begun in 1063. A contemporary chronicle relates that "the Venetians had a large sum of money available to construct a cathedral, which had been secretly out of Alexandria in Egypt and taken to Venice the year before. St. Mark was immediately enthralled by the beauty of Venice, in opposition to St. Theodor, imposed by Ravenna, and subsequently became the symbol of independence and liberty, which explains the veneration the Venetians have always shown for their patron saint and the love with which they have embellished and enriched his church throughout the centuries."

SIDE A:

Magnificat in G minor.....22:17

SIDE B:

Te Deum in D major.....18.28



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FIRST RECORDING IN THE BASILICA OF ST. MARK'S, VENICE

The first church was consecrated in 832. It was partially destroyed by fire in 976, when the Doge Pietro Candiano IV took refuge in it during an uprising of the citizens against him. Pietro Orsoloto I, the next doge, had the church rebuilt at once. But this second church of St. Mark's did not even last a century; the Venetians made the decision in 1063 to construct the third church while preserving as much as possible of the second.

The little canal which separated the Doge's palace from the second church was filled in and the church of St. Theodor's which stood on the other side of the old St. Mark's was demolished so that the new one could be widened enough to allow it to take the shape of an almost perfect Greek cross, with a dome over the center of the cross and four other domes over the end of each of its arms. Some mosaics from the old church were preserved and many others were added to cover in all a surface of more than two-and-a-half square miles. Some columns, arches, decorations and inlaid floors from the old church were also used in the new one.

The new Cathedral became the center of the religious and political life of Venice. The doge, elected three times a year, and the cardinals received their staff of office; emperors and popes met there, the Crusaders assembled under its roof before leaving for the Holy Land, and the Venetians would gather there in the joyful moments of victory and in the sad hour of defeat.

Music had always played an important part in the religious and political life of Venice, but from the "Capella" of St. Mark's itself (i. e. the body of singers and musicians attached to the church) came the creative impulse at the beginning of the sixteenth century that resulted in the work of such composers as Giuseppe Zarlino, Andrea and Giovanni Gabrieli, Claudio Merulo and Claudio Monteverdi, in the city's exceptionally high standards of music when Antonio Vivaldi was born there in 1678.

Though very different in character, the *Magnificat* and the *Te Deum* are equally successful examples of Vivaldi's church music and testify to its sincerity and depth of feeling.

TE DEUM IN D MAJOR

1. Allegro Te Deum laudamus
2. Andante molto Tu Rex gloria (attacca)
3. Allegro Judec eridens
4. Andante Te ergo quæsumus (attacca)

5. Allegro Aeterna fac

6. Andante molto Et laudamus nomen tuum (attacca)

7. Allegro In te Domine speravi
We do not know if the *Te Deum* presented here is the one performed in Venice in September, 1727, during the festivities organized by the French Ambassador there. The "Mercure de France" reported that "about eight o'clock there took place a very fine concert which included the performance of the *Te Deum*. The *Te Deum* were by the famous composer Vivaldi." Certainly this is the only *Te Deum* in the collection of Vivaldi manuscripts in the Biblioteca Nazionale in Turin, though this is incomplete and probably in the hand of a copyist. I have carefully revised and completed the manuscript, keeping as faithfully as possible to the spirit of the work.

MAGNIFICAT IN G MAJOR

1. Adagio Magnificat anima mea Dominum

2. Allegro Et exultabit

3. Andante molto Quia respexit

4. Andante Quia fecit mihi magna

5. Andante molto Et misericordia eius

6. Presto Fecit potentiam

7. Allegro Domini regnantis

8. Alleluia Gloriæ implorabimur bonis

9. Largo—Allegro—Adagio Suscepit Israel

10. Allegro ma poco Sic ut locutus est

11. Largo—Andante—Allegro Gloria Patri

Vivaldi composed two versions of the *Magnificat*. The second differs from the first in that some of the sections were completely rewritten. For this recording I have kept the original *te deum laudamus* section of the first version since I find it more interesting than that of the second, but otherwise, for the rest of the work, I have used the definitely superior second version.

VITTORIO NEGRI

VITTORIO NEGRI was born in Milan, Italy, October 16, 1923. He first studied composing and conducting in Milan, later with Antonio Guarini in Siena and with Bernard Peiffer in Salzburg. He has been working as a concertmaster, teacher and director of the nineteenth- and eighteenth-century Italian composers, as a teacher of chamber music at the conservatory in Perugia and as conductor. For the past decade he has been artistic director of the famed Italian chamber orchestra, I Musici.

Two of the finest singers in Europe who specialize in early music, Agnes Giebel and Marga Höffgen, are joined in this recording by the chorus and orchestra of the centuries-old Teatro la Fenice.

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Invitacion

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Arr. Tommy Villariny

Amar Sin Medida

Ivan Oester
Arr. Efrain Sanchez

Si Todavia Me Quieres

Manuel Garcia
Arr. Tommy Villariny



B

Viejo Barrio

Fernan Iglesias
Arr. Tommy Villariny

Te Quiero Esta Noche

D.R.
Arr. Tommy Villariny

Arrevere

Peter Velazquez
Arr. Carlos "Cuto" Soto

Majica Doncella

Manuel Garcia
Arr. Tommy Villariny

Musicos

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Luis Lugo
Juan Esteban Rodriguez
Martha Colon
Emmanuel Navarro
Angel Roman
Carlos A. Solomayor
David Rodriguez
Charles Kener
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Coros
Piano
Bajo
Timbales
Congas
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Album Cover Design

Roxanna Hidalgo
Acvedo Flores Law, MA
Enrique Matos
Alpha y Melody Studio
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Christmas



SIDE ONE

Winter Wonderland / White Christmas / Jingle Bell Rock / Blue Snow At Christmas / I'll Be Home For Christmas / It's The Season

SIDE TWO

Jingle Bell Hustle / Silver Bells / It Could Have Been Such A Wonderful Christmas / The Christmas Song (Chesnutes Roasting On An Open Fire) / Christmas In The U.S.A. / Silent Night

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Steel/Guitar - Wayne Newson

BACKGROUND VOCALS: Lynne Purner - Robyn Lewis / Melody Westmoreland - "The Jive Sisters" / Vocal Solos - Melody Westmoreland -
"It Could Have Been Such A Wonderful Christmas" / Robyn Lewis - "Silver Bells" / Timpanos Solo - Carl Fontana -
"Christmas Song" & "White Christmas" / With the Don Vincent Orchestra

GRAPHIC DESIGN: Thel Arthur



SIDE A

1. MI ERROR 5:30
2. MUÉVETE 6:41
3. DIME QUE ME QUIERES 6:32
4. MY TIME IS NOW 7:05

SIDE B

1. DÉJAME EN PAZ 4:41
2. LA LOTERIA 4:45
3. RECUERDOS DEL MANGO 5:24
4. FELICIDAD 4:44
5. MI TIEMPO LLEGO 7:05

MUSICIANS
 CONGA & PERCUSSION FRANK MALABE
 TIMBALES & PERCUSSION JOSE "PANCHO" ROMAN
 BONGO & PERCUSSION JORGE GONZALEZ
 TRUMPET LOU SOLOFF
 TRUMPET TONY BORREDO
 TRUMPET CHARLIE SEPULVEDA
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 CORO ADALBERTO SANTIAGO
 LEAD VOCALS MARACAS & CORO RAY PEREZ
 LEAD VOCAL ON "MY TIME IS NOW" CLARENCE BURKE
 PIANO, SYNTHESIZERS, CORO & PERCUSSION LARRY HARLOW

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 LARRY HARLOW, MARTY SHELLER, JOSE FEIBLES
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 ENGINEERED BY: IRV GREENBAUM
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ALBUM COVER
 COVER PHOTO & ART BY SID MAURER & MPI GRAPHICS, N.Y.C.
 LAYOUT DESIGN BY IZZY SANABRIA, N.Y.C. (212) 686-7730

THANKS TO

Myles Harlow Kahn Esq., Wendy Caplin, Harvey Averne, Herman Rodriguez,
 Oscar Nuñez, Jojo Smith, Susan, Gary Salzman & Audio Force Inc.

SPECIAL THANKS TO

The SONY Corporation and SONY Pro-Audio. This album was recorded exclusively on SONY Dash PCM 3224A Digital Recorders & Mixed to SONY PCM 3402 and PCM 1630 Digital Recorders using SONY Digital Tape.

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Vocals: Aris Martinez

1. Inseparable

2. Matilde

3. Hipocresia

4. Carabali

1. Se Me Van

2. Que Importa

3. Was I Surprised?

4. What's Up?

Produced by Oscar Hernández

Executive Producer: Raúl Alomar

Arrangements: Oscar Hernández—“Matilde” & “Se Me Van”

Jose Feblez—“Hipocresia”; “Carabali”; “Que Importa” & “What's Up?”

Luis Cruz—“Inseparable”

Carlos Jiménez—“Was I Surprised?”

Recorded at Variety Sound Studio, NYC

Recording Engineer: Sammy Velasquez

Mixed at Sound Ideas Studio, NYC

Mixed by Jon Fausty, Oscar Hernández, Raúl Alomar & Ray Colón

Assisted by Judy Kirschner

Mastered by Jack Ebbatum, RCA

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Oscar Hernández • Musical Director, Piano & Synthesizer

Ray Colón • Bongo & Guiro

Marc Quiñones • Timbales

Ray Martínez • Bass

Valerie Naranjo • Vibes

Aris Martinez • Vocals

Rafael De Jesus • Chorus

Felo Barrion • Chorus

Jorge Martínez • Piano (“Hipocresia” & “Was I Surprised?”)

Carlos Jiménez • Piano (“What's Up?”)

Felix Ferrer • Violin (“Was I Surprised?”)

Rafael De Jesus • Maracas

Special Thanks—To all the musicians, composers, and arrangers for their utmost professionalism and their total efforts in the realization of this recording.

“Inseparable” when you hear it, sings “Old Times” referring. Yet those far gone

by yesterdays rhythm compels us to bring up some bensis played “Salsa” music with a piano, bass, drums, the original salsa instruments like timbales, bongo, congas, etc., plus a “sonica” singing backed up by yesteryears rhythms.

Indeed, this means as it sounds, is going to make “Salsa” salsa dance once again, the ones that prefer less notes but a lot of energy, on stage and in the studio. Such is the formula that we have found.

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The “Wind” is another theme carried out swinging, with spectacular piano by Oscar Hernández... “Se Me Van” and “Matilde”... “La Hipocresia” & “Carabali” are carried with a strength of their own, the ones that always want to hear again. The whole band carries this gift.

This “Carabali”... Directed by Aris Martinez, Ray Colón, and Oscar Hernández, featuring leading the vocals by Aris Martinez, with arrangements by Oscar Hernández, “Carabali” is a small but great example of power, it is the “Carabali” that opens-on-the-Subject... that can move something our popular music needs.

Wonderful ideal Wonderful to see this name... “Carabali”

Liner notes by Tito Cuesta Alonso Translated by Rubén Blasés

Photography: Ed Brown Design: Eva Marchany

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DAVID AMRAM

HAVANA/NEW YORK

The historic U.S.-Cuban musical exchange of 1977



featuring:

Los Papines
Thad Jones
Candido
Pepper Adams
Eddie Gomez
Ray Mantilla

Arturo Sandoval
and Paquito de Rivera
of Irakere

DAVID AMRAM

HAVANA/NEW YORK

The historic US-Cuban
Musical Exchange of 1977

All happened so fast. Monday, May 9th, 1977 I replied to a message on my New York answering service that David Amram had called.

"Arnold, I'm going to Cuban jazzman Diz, Stan Getz, and Earl Hines. They're coming to New York."

Succinct and to the point. I called David, who informed me they weren't leaving for Havana until the following Sunday. By Tuesday I had my plane reservations for New Orleans, the "Tropicana," "Capitol," and all three major TV networks, and travel services around the world. It all boiled down to two words—instant camaraderie.

What happened on the trip from New Orleans to Havana, and the joyful noises that took place during our brief layover, have been documented in *Rolling Stone*, *down beat*, *Nuestro*, *The New York Times*, *Latin American*, *The Tropicana Review Free Jazz*, and all three major TV networks, and travel services around the world. It all boiled down to two words—instant camaraderie.

To the Cuban musicians on board were well known to the Cuban musicians on stage: Dizzy Gillespie, Stan Getz, Earl "Fatha" Hines, David Amram and the members of their respective groups became tangible brothers. The recording became living, breathing history.

David, Diz and Ray Manella got off the boat in Havana, and five minutes later, the crowd was clapping along to David's flutes, Ray's percussion and Diz's piano. It was a historic moment. It all took place thereafter, thirty six hours of desgarro (jamming). It was a historic event, showing how dedicated musicians could transform themselves through the joy of making music together. Amram, Diz and Gillespie kept a non-stop pace of jamming, hanging out, comparing musical styles and inviting musicians all over Havana to join them at the concert. Fortunately, many musicians made it to one of the first half of the concert. David walked on stage with a band of three other musicians from New York and seven musicians from Havana. It was the start of a week of jamming. It had never happened in seven years. The Teatro Mella was packed. David introduced his new composition "En Memoria de Chano Pozo" in Spanish, and the live recording became the most popular jam session ever to happen on May 18th, 1977. David's group consisted of Ray Manella, percussion; Billy Hart, drums; John Ore, bass; and Amran on piano, flutes, French horn, pentatonic xylophone and percussion. In this situation (as in most jam sessions) the first few are fiery statements by Cuban Paquito De Rivera, also saxophones followed by the dazzling trumpet work of Arunz, flutes, and a two-year-old virtuoso, Les Jarrin, four brothers who play everything with David in New York, played their assortment of traditional Afro-Cuban percussion instruments while the slot players had their mouths open throughout the world. There was Oscar Valero and Ray Manella, who alternated with Pepe (the leader of Los Papines) in some inspired drumming. Before the musical repast ended, David even said, "All we did was to respect each other's love for music. It was like we were long-lost relatives."

"Papito Los Papines" was composed by David for the musical harmony he felt with Los Papines. The conducting coda cadenzas also were by Pepper Adams, baritone sax; Billy Mitchell, tenor sax; Dodgen Adams, piano; and Frank Jones, in a wild solo. David closed the unity of Africa and America with a musical trip back from Havana to New York. The tempo is Afro-Cuban.

"Papito Los Papines" was composed by David for the musical harmony he felt with Los Papines. The group toured the U.S. two months after the Havana concert, in July of '77, and invited Amram to join them. The Jammin' Jammin' tour took him to the United States in their sold-out concert at Avery Fisher Hall, where they played "En Memoria de Chano Pozo" for the first time in New York.

The tradition of traditional Afro-Cuban rhythms with jazz techniques of today is a tribute to the memory of Chano Pozo, amaran the composition especially for this concert and this recording. This is the first time in over twenty years. Even before the release of this recording, other groups have begun to play it; Amram has orchestrated it for his jazz group and for a full symphony orchestra, and has presented it in both countries. It is well on its way to becoming a classic.

Side One consists of two other Amram originals, composed after the Havana concert when David returned to New York. "Havana/New York," dedi-



Thad Jones



Papito of Los Papines



Los Papines with Ray Manella and Oscar Valdes



Arturo Sandoval, David Amram, Pepe Diaz, Los Papines



Pepper Adams

cated to Dizzy Gillespie, features Thad Jones' masterful trumpet and Jerry Dodgen's lyrical alto saxophone. The concluding coda cadenzas also were by Pepper Adams, baritone sax; Billy Mitchell, tenor sax; Dodgen Adams, piano; and Frank Jones, in a wild solo. David closed the unity of Africa and America with a musical trip back from Havana to New York. The tempo is Afro-Cuban.

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The haunting flutes of "Para Los Papines" are played by Jerry Dodgen and Amram's son, John Ore, flute. The piece ends with Amram's signature "Afro-Cuban Rumba." The change to a "Rumba Cubana" there are brilliant solos by Thad Jones, Pepper Adams, Alvin Curran on flute and French horn, and a chain of wondrous notes on the ingenious voicings of Amram's subtle orchestrations.

The crowd noises and passing subway hear on "Oscar Valero," a two-part calypso blues. Even though Papito was doing a guitar set at a concert, Billy Taylor was giving for the Jazzmobile. After a few numbers that electrified the now noisy crowd, they invited David to play with them. David and the band joined them in their sold-out concert at Avery Fisher Hall, where they played "En Memoria de Chano Pozo" for the first time in New York.

The balance of the group is Ray Manella, the conga-playing veteran of the concert in Havana, as well as a legend in New York, Thad Jones, conga, and the Thad-Mel Lewis Orchestra. He has been a musical as well as personal friend of David's and has been the nucleus of the nucleus of David at one time or another.

"I wanted the same atmosphere we felt when we were in Havana." "David told us to take a break in the middle of the night." "Play from the roots and bring the music that would live. I hope this record completes the first circle from Chano Pozo coming to New York in the port cities where I heard him and Dizzy when I was a kid. Then going to Cuba with Dizzy

and our concert there in memory of Chano. Then coming back to New York, playing with Los Papines here, and finishing the record with all these great musicians. The feeling during the session is the way it should always be. Warm, friendly, spontaneous, where the music is the music."

Arnold Jay Smith, down beat
October, 1977

Program

SIDE ONE

- 1) Havana/New York (for Dizzy Gillespie)
- 2) Para los Papines (for the Papines)
- 3) Broadway Reunion (recorded live on a Broadway odd street, NYC, in June, 1977)

SIDE TWO

- 1) En Memoria de Chano Pozo (recorded live in Havana, Cuba, May 18, 1977)

Musicians

SIDE ONE

Thad Jones—Trumpet, Flugelhorn
Pepper Adams—Tenor Saxophone
John Ore—Flute
Jerry Dodgen—Alto Saxophone
Billy Mitchell—Tenor Saxophone
George Barrow—Baritone Saxophone
Alfredo de la Fe—Electric 5 String Violin,
Percussion

Eddie Gomez—Bass

Candido—Congas
Ray Manella—Congas, Percussion
John Mel Lewis—Drums, Congas, Tambour
Nicky Moreno—Timbales, Percussion
David Amram—Spanish Guitar, Piano, Wooden Flutes, Penny Whistle, French Horn,
Clarinet, Percussion, and Pentatonic
Xylophone

Los Papines—Congas, Percussion

Bonnie Koloc, Raul Kigel, Una Moreno, Patti Smith—Vocals

David Amram—Composer and arranger. New Chamber Music, Inc., BMI.

SIDE TWO

Arturo Sandoval—Trumpet
Pepe Diaz—Ritmo Alto Saxophone
Oscar Valero—Congas

Los Papines—Congas, Percussion
Ray Manella—Congas, Triangle, Bells, Woodblock, Percussion

Billy Hart—Drums
David Amram—Spanish Guitar, Piano, Wooden Flutes, Penny Whistle, French Horn,
Clarinet, Percussion and Pentatonic Xylophone

David Amram—Composer. C. P. Peters, Inc., BMI.

Arranged and produced by David Amram. Executive producer, Cienna Roy. Recorded and mixed by Joe Czy, Variety Sound Studios. "Broadway Reunion" recorded live in New York City by Andy Gonzales. "Chano Pozo" recorded live in Havana by Arnold Jay Smith. "Memoria" cover photo by Giviano. Back cover photo by Arnold Smith. Designed by Bob McCamant. Bonnie Koloc appears courtesy of Epic Records. Johnny Rodriguez, Jr., Alberto Diaz, and Raul Kigel, Nicky Moreno appear courtesy of Record Resources.

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LA VECINA 4:04

(Nina Rivera)

SE ME OLVIDO LLORAR 4:22

(Antonio Del Moral)

MI JIBARITA ME ESPERA 5:17

(Luis Kasim)

B

DE QUE TE QUEJAS 4:23

(Pedro Romero)

GUE SE SIENTE 4:24

(Ramón Rodríguez)

CUENTAME 4:31

(Alfredo Bolano)

EL ROSTRO MIO 4:22

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Distribuido por: Cartagena Enterprises, Inc., 741 Madison Avenue, New York, NY 10022, Tel: (212) 247-6330, Fax (212) 956-7554

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Dirigent

Otto Ackermann

Auffn.-Dot., 16.—18 + 21. April 1953, London

Produzent
Walter Legge
Turner Hall
Douglas Carter

Titelblätter: Robert Pöhl
Foto: Universitäts- Kino, Köln - Ullstein von Joachim Fayer, Wien, EMi



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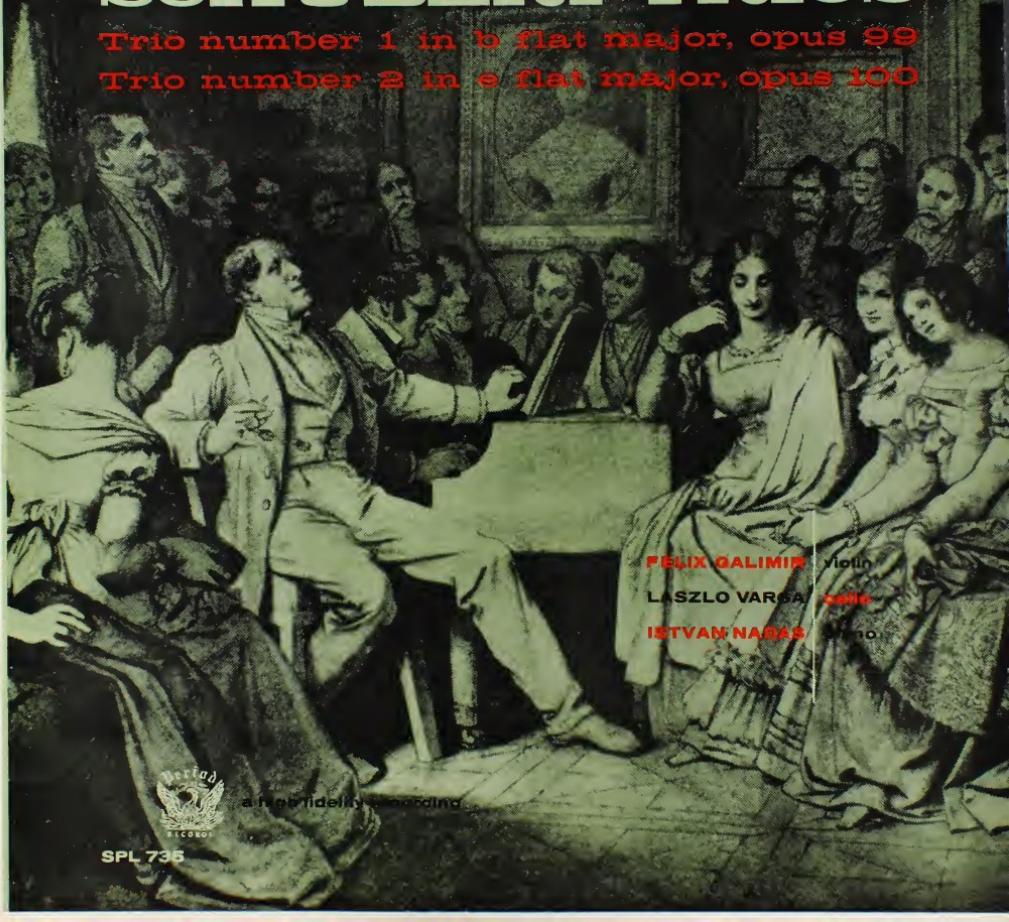
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SCHUBERT TRIOS

Trio number 1 in b flat major, opus 99

Trio number 2 in e flat major, opus 100



FELIX GALIMIR

Violin

LASZLO VARGA

Cello

ISTVAN NAGAS

Piano



a n o n i m i l y c o r p o r a t i o n

SPL 735

SCHUBERT

PIANO TRIO IN B FLAT, OP. 99

- 1 — *allegro moderato*
- 2 — *andante un poco mosso*
- 3 — *scherzo allegro*
- 4 — *rondo: allegro vivace*

Felix Galimir (Violin), László Varga (Cello), István Nádas (Piano)

Franz Schubert's life-span of thirty-one years was brief by any standards. His creative career, however, was relatively long since it began in 1811 when he was in his fourth year and continued for many years thereafter, finally ending under such unfortunate circumstances as family obligations, demands of a steady occupation, maintaining a home and social ties; Schubert even managed to bypass the mandatory period of military service. It may be said that music absorbed him to the exclusion of all secondary interests (Like Mozart, he took only a perfunctory interest in scholarly study, art, science and *belles lettres*). His music-making was different from that of many of his predecessors and contemporaries in that it grew out of a personal need. In the first place, it did not flow on demand for a musical patron (Haydn) — it did not originate in scrupulous facility combined with a nose for financial success (Rossini), in intellectual convictions and emotional fervor (Beethoven), nor in virtuosity on an instrument (Chopin, Schumann). During his life, Schubert's public consisted mainly of his friends. Those same good fellows on whose generosity he depended for shelter, hospitality and monetary assistance served alternately as friendly critics, admirers and adherents, as well as critics and adherents. In the social and take of musical talk with them and in the chamber music activity in his household and later in the company of friends, Schubert received a significant part of his musical education. His actual training began at an early age when he was taught at home the rudiments of violin, piano, organ, voice, and harmony; this was followed by six years in the Vienna Court Choir under Salieri (till 1813). Schubert's genius is, therefore, obviously to a large degree intuitive and spontaneous rather than learned. He was a natural born composer, one who could turn his hand to an outstanding musical drive and instinct for melody, to which he added the authority of his beloved musical models — Mozart, Haydn, and especially Beethoven. Though he wrote such public works as symphonies and operas (the former not performed in his lifetime, the latter resounding failures), his music was largely aimed at private performance. His attitude towards his art was necessarily conditioned by the musical atmosphere of Vienna where musical activities were geared to the casual accompaniment of middle-class society, which was fond of dancing in cafés, which Schubert so regularly frequented and which overflowed into publishing and private balls in great houses and theatres, to impromptu vocal music-making by clubs of graduated sizes, to piano music for the home arranged for two or four hands, to the marches of the joyous military bands, to the amateur chamber ensemble which gathered in salons of the bourgeoisie. Schubert, the most sociable of the musical adepts of his time, was equally at home in the salons of Vienna as in the musical circles of middle-class society which was fond of dancing in cafés, which Schubert so regularly frequented and which overflowed into publishing and private balls in great houses and theatres, to impromptu vocal music-making by clubs of graduated sizes, to piano music for the home arranged for two or four hands, to the marches of the joyous military bands, to the amateur chamber ensemble which gathered in salons of the bourgeoisie. Schubert, the most sociable of the musical adepts of his time, was equally at home in the salons of Vienna as in the musical circles of middle-class society which was fond of dancing in cafés, which Schubert so regularly frequented and which overflowed into publishing and private balls in great houses and theatres, to impromptu vocal music-making by clubs of graduated sizes, to piano music for the home arranged for two or four hands, to the marches of the joyous military bands, to the amateur chamber ensemble which gathered in salons of the bourgeoisie.

Schubert wrote three trios, two of them being the piano trios featured on this disc: the remaining one, written for strings in the key of B flat, dates from 1817. The two piano trios, Op. 99 and 100 were written in 1827 — a year before his death and the year of the last *Impromptus* and *Die Winterreise*. Their overall quality is genial; like *Troubadour*, Op. 114, which also avails itself of the piano, these works are not cast in his usual serious and sorrowful vein. Op. 99 was published posthumously though the opus number was supplied by Schubert. Op. 100 was published in October — November 1829 in Leipzig. The first was heard privately by the composer at one of the Schubertiads; the second enjoyed

PIANO TRIO IN E FLAT, OP. 100

- 1 — *allegro*
- 2 — *andante con moto*
- 3 — *scherzo (allegro moderato)*
- 4 — *rondo: allegro vivace*

a public performance on December 26, 1827 and was announced by the Vienna "Theaterzeitung" for March 26, 1828 as number in an all-Schubert program to mark the first anniversary of Beethoven's death. The soloists on the first occasion were the well known Linke Trio consisting of the pianist Booklet — a friend of Beethoven, violinist Ignaz Schuppanzigh — friend of Schubert, and cellist Joseph Linke — member of the Razumovsky Chamber Ensemble. At the second public performance, Boehm took Schuppanzigh's place. Schubert's only previous exercise in writing for piano trio was in the year of 1812 when he began to work (only one movement, which was lost) in the style of the available models of eighteenth century masters. He seems always to have enjoyed writing for the piano which he liked as a parlour instrument and a comfortable adjunct to *gemütlichkeit* living. One other fact remains to be mentioned before discussing the works themselves — the undated *Adagio in E Flat*, labeled *Naturto*, Op. 143 by Diabelli may have been a rejected second movement for the *B flat Trio*.

Each of the trios has passages which will seem especially winning to different listeners. Many will feel with Schumann that "the world shall have new stars" after hearing Op. 99. Those who come to the piano trio later on will be given precious gifts of beautiful hymns which is made memorable by the beautiful and joyful interplay of instruments; it is noble, poignant, aspiring. The second movement features one of Schubert's loveliest melodies — definitely appealing in its drawn out sweetnes — the quintessence of a grateful happiness that can desire little more. The scherzo is built on waltzes themes set to quaint rhythms: the trio is one of those soft, pliable, delicate melodies which flowed with such ease from Schubert. The finale is light-hearted — all Viennese charm, too long for its insubstantiality.

Concerning Op. 100, Schumann wrote that its first movement contained "deep indignation as well as boundless longing" while its slow movement begins as "a sigh that swells to spiritual anguish." Actually, the first movement is rich in three subjects: these are respectively eager, introspective, lyrical. Characteristically, Schubert favored the last. The principal theme of the charming andante is based, according to Schubert's friend, Sonnleitner, on a Swedish folk song which the composer had heard sung by a tenor named Berg (later, Jenny Lind's singing teacher) in Stockholm. The second subject is a variation on a theme from one of his favorite device of the composer); it is a thoroughly ingratiating melody which is employed with haunting effect. The scherzo presents strings and piano in canonic imitation; the trio is bold and jagged. In the finale, which is highly decorated and fitted out with a strumming accompaniment reminiscent of mandolin trills, the mood is light and gay except for the deliberate inclusion at one point of the attractive theme of the slow movement. This finale, even more so than Op. 99's, is overjoyed; it is, however, in a delightfully giddy confection — a very happy ending, if a not particularly distinguished one.

Writing of Op. 100 to his publisher, Probst, on May 10, 1828 Schubert accepted an offer of sixty florins (this being forty less than originally demanded), but he pleaded for the following: "The cuts indicated in the last movement are to be most scrupulously observed. Be sure to have it performed for the first time by capable people, and most particularly, see to a continual uniformity of tempo at the changes of the time signatures in the last movement, so that the *tempo* and *tempo* and *tempo* are marked." When Probst thereafter asked to whom the work was to be dedicated, the answer was: "The work is to be dedicated to nobody save those who find pleasure in it. That is the most worthwhile dedication." Probst delayed publication too long; Schubert died on November 19th of that year. However, on January 30, 1829 the trio was played as part of a memorial concert to raise money for Schubert's tombstone. It may be of interest to know that the other items on the program were the choral *Miriams Siegesgesang* and the songs *Die Tamburpost*, *Die Almacht*, and *Am Strome*; other numbers were *Finte Variations* by Gabcikovsky and the first finale from Mozart's *Don Giovanni*.

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IN D MAJOR FOR
PIANO AND ORCHESTRA, K. 537
ROBERT CASADESUS, Pianist
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(x"LP"57982)



GEORGE SZELL conducting the
COLUMBIA SYMPHONY ORCHESTRA

1. I - Allegro 13:35
2. II - Larghetto 6:25
3. III - Allegretto 9:00

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ML 5803

Side 2

(x“Lp”57983)

GEORGE SZELL conducting the
COLUMBIA SYMPHONY ORCHESTRA

1. I - Allegro 13:17
2. II - Larghetto 8:47
3. III - Allegro 8:00

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B R A N D I S H
DIPLOMAT

SIDE A
SPD 262

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SPD 262

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2
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**CAN'T GET
NO TIGHTER**

“IF U GONE BUCK”

1 Radio 3:25 **2** Instrumental 5:00 **3** Street 5:18

Published By Lewis & Smith BMI / Tight 2 Def ASCAP

Produced by Lil Jon

Featuring Lil Jon & The Eastside Boyz

Written and Performed by

R A H E E M

For Bookings 404-349-0606

**TIGHT
2
DEF
RECORDS**

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By SMD

Taken From
The Album
**CAN'T GET
NO TIGHTER**

"WHO U DOWN 4?"

1 Radio 3:27 **2** Instrumental 3:33 **3** Accapella 3:03
Interpolation of "Girl" By "The Time"

Published By Tionna Music / Tight 2 Def Music (ASCAP)

Produced by Don Vito

Written and Performed by

R A H E E M

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Mike Watts

1. **Phila-del-phi-A (Radio)** 5:23
feat. Charlie Kahn
2. **Phila-del-phi-A (Club Mix)** 5:23
feat. Charlie Kahn

M. Watts, C. Gossett, T. Watts, R. Charles, G. Clinton,
Jr., B. Worrell, W. Collins (BMI)
Published by Mikaila Music/Bridgeport Music Inc. (BMI)

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stereo

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Mike

7 65481 86251 5



Mike Watts

1. Would U Die 4 Me (Radio) 4:45
feat. Jiz Nicklez
2. Would U Die 4 Me (Club Mix) 4:51
feat. Jiz Nicklez

M. Watts, A. Young,
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SIDE C

33 1/3 RPM



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HALL & OATES

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FRONT

Jack Jones Salutes the 37th International Conference of the Financial Executives Institute

1. Where Is Love? (Bart)



NOT FOR SALE

- 2 Light My Fire (Morrison-Manzarek-Krieger-Densmore)
- 3 For All We Know (Lewis-Coots)
- 4 The Look of Love (Bacharach-David)
- 5 I'm Getting Sentimental Over You (Washington-Bassman)
- 6 Goin' Out of My Head (Randazzo-Weinstein)

1,2. Arr. and cond. by Pat Williams.
3,4,5,6. Arr. and cond. by Marty Paich

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Side 2 Stereo

SPS-33-549 (WNRS-3408)



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NOT FOR SALE

- 1 By the Time I Get to Phoenix (Webb)
- 2 Mean to Me (Ahlert-Turk)
- 3 Valley of the Dolls (Previn-Previn)
- 4 I Can't Get Started (Gershwin-Duke)
- 5 Somewhere (Sondheim-Bernstein)

1,2,4,5. Arr. and cond. by Marty Paich
3. Arr. and cond. by Pat Williams

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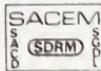
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1. ELLE IGNORE TOUT DE MOI 6'40
- " COINCIDENCE 9'37

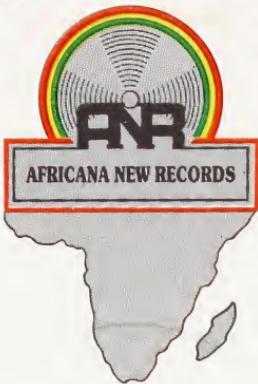
Auteur-Compositeur-Interprète :

Jean RAPH

33 TOURS



MADE IN FRANCE



TOUTS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION. LA DUPLICATION, LA LOCATION, LE PRÉT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. MADE IN FRANCE

© + © 1984
A. Sylla-Ledoux
ASL 7039

B

1. CATHELENE 7'45
2. MANDOLA YA MABANZO 6'45

Auteur-Compositeur-Interprète :

Jean RAPH

33 TOURS



ROULETTE

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

**HOW TO STRIP FOR YOUR HUSBAND
ANN CORIO**

SIDE A

SR 59030

1. FOR STRIPPERS ONLY (Grundy-Levy) 2:27
Big Seven Music Corp. (BMI)
2. SEDUCTION FOR THE VIRGIN PRINCESS (Grundy-Levy) 3:08
Big Seven Music, Corp. (BMI)
3. THEME FOR GYPSY (Grundy Levy) 2:03
Big Seven Music Corp. (BMI)
4. A PRETTY GIRL IS LIKE A MELODY (I. Berlin) 2:10
I. Berlin Music, Co. ASCAP
5. LAMENT (Grundy-Levy) 3:04
Big Seven Music, Corp. (BMI)
6. THE RAID (Bill Grundy) 2:19
Big Seven Music, Corp. (BMI)

© 1984 Roulette Records

ROULETTE
MADE IN U.S.A. BY ROULETTE RECORDS, INC.

**HOW TO STRIP FOR YOUR HUSBAND
ANN CORIO**

SIDE B

SR 59030

1. TURKISH (Grundy-Levy) 1:40
Big Seven Music, Corp. (BMI)
 2. BLUES TO STRIP BY (Grundy Levy) 2:24
Big Seven Music, Corp. (BMI)
 3. WALKIN' & SRTIPPIN' (B. Grundy) 2:27
Big Seven Music, Corp. (BMI)
 4. BUMPS AND GRINDS (Gurdy-Levy) 2:37
Big Seven Music, Corp. (BMI)
 5. EASTER PARADE (I. Berlin) 2:51
I. Berlin Music, Co. ASCAP
 6. LONEY LITTLE G-STRING (B. Grundy) 2:30
Big Seven Music, Corp. (BMI)
- © 1984 Roulette Records, Inc.

MILK CRATE COLLECTION VOL. 2

THE RZA
COLLECTION

COMPILED BY
THE CRATEMASTERS



The logo consists of the word "GERTIE" in a stylized, jagged, white font. It is set against a black rectangular background, which is itself centered on a larger white circular background.

PUSH/PULL

GFLP-4001

33 $\frac{1}{3}$ RPM
SIDE 1
STEREO

BANG THE DRUMS

AFRICA 7:52
TRIBAL RHYTHM 5:54
ZANZIBAR 7:01

All songs written, arranged and produced by Ben Cenac
For Jam-On Prod.

All songs published by Coznac Music (ASCAP)
Recorded and mixed at
Transitions Recording, Brooklyn, NY

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MFG. and DISTR. BY FORE RECORDS, 200 WEST 72nd ST., NEW YORK, N.Y. 10023
(212) 873-1248

The logo consists of the word "GERTIE" in a stylized, blocky font. The letters are white with black outlines, set against a solid black rectangular background.

PUSH/PULL

GFLP-4001

33 $\frac{1}{3}$ RPM
SIDE 2
STEREO

BANG THE DRUMS

INCIDENT IN NATAL :55

ZULU (WE'RE ONE NATION) 5:47

BANG THE DRUMS 7:20

SECRETS OF THE NILE 6:54

All songs written, arranged and produced by Ben Cenac
For Jam-On Prod. except "Bang The Drums"

written, arranged and produced by Ben Cenac, & Rebala 3

For Jam-On Prod. and Black & Electric Prod.

All songs published by Coznac Music (ASCAP)

Recorded and mixed at
Transitions Recording, Brooklyn, NY

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天然唱片公司出品三十三品轉唱片



MADE IN
HONG KONG

電影主題曲音樂
龍爭虎鬥

PRODUCED BY STEREO

SLP 2017-A
SIDE 1

33 $\frac{1}{2}$ R.P.M.
STEREO

- | | |
|--------------|---------|
| 1. 龍爭虎鬥(主題曲) | 2. 龍爭虎鬥 |
| 3. 懷念李小龍 | 4. 猛龍過江 |
| 5. 精武門 | 6. 唐山大兄 |

ARTCHI 編曲
ARTCHIS 樂隊伴奏

PERFORMED WITHOUT LICENCE
RECORD MUST NOT BE PUBLICLY PERFORMED

天然唱片公司三十三品出司



電影主題曲音樂
龍爭虎鬥

SLP 2017-B
SIDE 2

33 $\frac{1}{2}$ R.P.M.
STEREO

1. 美麗的星期天
2. 柔道龍虎榜
3. 心有千千結
4. 千言萬語
5. 相思淚
6. 小龍

ARTCHI 編曲

ARTCHIS 樂隊伴奏

PRODUCED BY STEREO RECORD

MUST NOT BE PUBLICLY PERFORMED WITHOUT LICENCE

PRIME
AUDIO SOUP

Meat beat
MANIFESTO

nothing



PLAY IT AGAIN SAM
RECORDS

INT8P-6482

SIDE A

1. ALBUM VERSION (3:17)
2. VEGETARIAN SOUP*,
by BOARDS OF CANADA* (7:05)

Written, produced and engineered by Jack Dangers.

*Geometry and additional algebra by Marcus Eoin & Michael Sandison.

Recorded @ Hexagon Sun. Published by Mindswelt Pacific dba
Tweakland Music/Longitude Music Co. (BMI).

Contains elements of "Congo Call" (C. Dodd)

Jamiro Music (BMI). Performed by Bob Andy.

Courtesy of Poly-Rhythm/Heartbeat Records.

nothing

PLAY IT AGAIN SAM
RECORDS

INT89-6462

Universal Music & Video Distribution

© 1990 Play It Again Sam (BMI) Released 5/15/90
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PRIME AUDIO SOUP

Meat beat MANIFESTO

SIDE B

nothing



PLAY IT AGAIN SAM
RECORDS

INT8P-6452

1. DUB* (5:18)

2. THE HERBALISER REMIX** (8:48)

Written, produced and engineered by Jack Dangers.

*Remix and additional production by Jack Dangers @ Black Lab Again.

**Remixed by The Herbaliser for "Nams" Illest Entertainment. Mixed by

Jake Wherry @ Traintrax Studio. Published by Mindswepet Pacific dba

Tweekland Music/Longitude Music Co. (BMI). Contains elements

from "Congo Call" (C. Dodd) Jamrec Music (BMI).

Performed by Bob Andy. Courtesy of
Poly-Rhythm/Heartbeat Records.

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YOSHITO

33 1/3 RPM
STEREO
HAL 12589

0 53993 15891 3

SIDE A

1. "DANCE, DANCE, DANCE" Funky Club Mix (6:20)
2. "DANCE, DANCE, DANCE" Swing Mix (7:01)

SIDE B

1. "DANCE, DANCE, DANCE" After Hours Mix (7:22)
2. "NITE OF ROSE" (4:47)
3. "NITE OF GROOVIN'" (4:26)

Written, Produced & Mixed by Yoshito Maeda

(P) 1994 Mo Rhythm

Made in USA

MANUFACTURED & DISTRIBUTED BY HOT PRODUCTIONS, INC. • 7360 S.W. 48th STREET • MIAMI, FL 33155 • FAX: (305) 666-4265





Kevin
Saunderson

(PC) 1988
Drive On
Pub. BMI

KMS 014
SIDE A

DISTRIBUTED BY MUSIC MASTER, INC. - 7324 W 7 MILE RD - DETROIT, MI 48221 / (313) 864-2054
THE SOUND
Power Remix
(Kevin "Reese" Saunderson)



K M S
Records

Kevin
Saunderson

(P) C 1988
Drive On
Pub. BMI

KMS 014
SIDE B

THE GROOVE

THAT WON'T STOP

(Kevin "Reese" Saunderson)

DISTRIBUTED BY MUSIC MASTER, INC. - 7324 W 7 MILE RD - DETROIT, MI 48221 (313) 864-2054

INNER CITY RECORDS, Co.

Presents

THE SOUNDS OF SILENCE THE LOUNGE LIZARDS E.P.

Side A
ICR003A
S.O.S.
On 33

Limited
Edition

MOMENTS IN CLUB
(Marianos)

DROP THIS BEAT
(Marianos)

MOMENTS IN CLUB (BONUS)
(Marianos)

All Tracks Produced & Mixed By D.J. EQUALIZER
For That's Entertainment!-Inner City Records, Inc. (410) 686-6252

© & ℗ 1993

That's Entertainment!-Inner City Records, Inc.
601 S. Montford Ave., Baltimore, Md. 21224, USA
Recorded At Multimedia Productions (410) 752-0355

INNER CITY RECORDS, Co.

Presents

THE SOUNDS OF SILENCE THE LOUNGE LIZARDS E.P.

Side B
ICR003B
S.O.S.
On 33

Limited
Edition

KICK IT!
(Marianos)

HOTEL - MOTEL
(Marianos)

HOTEL - MOTEL (BONUS)
(Marianos)

All Tracks Produced & Mixed By D.J. EQUALIZER
For That's Entertainment!-Inner City Records, Inc. (410) 686-6252

© & ℗ 1993

That's Entertainment!-Inner City Records, Inc.
601 S. Montford Ave., Baltimore, Md. 21224, USA
Recorded At Multimedia Productions (410) 752-0355

LATO A

SEVERINO GAZZELLONI

BOLERO 3'32" R. MUSUMARRA

AZZURRA 3'55" C. GIZZI

VIVALDIANA 3'29" C. GIZZI

FRANCE 2'53" C. GIZZI-R. MUSUMARRA

CALLIOPE MUSIC ROMA

FIRST ORGANISATION

Produzione GIANFRANCO ROSSI
Arrangiamenti C. GIZZI-R. MUSUMARRA



SUPA DJ TECHNICS

**THIS SIDE
MR POSTAMAN**

**OTHER SIDE
FROGS IN THE COFFEE POT**

**KOK-13
33 1.3 RPM**

KING OF KLUB

records



206 w.saratoga st.
baltimore md. 21201
410.908.9328 ask for
TECHNICS

i!mpulse!



impulse!

A LOVELY BUNCH OF
AL JAZZBO COLLINS
AND THE BANDIDOS

AS-9150-A
Side 1

33 $\frac{1}{3}$ RPM LP
STEREO

- | | |
|-------------------------------|------|
| 1. SONNY COOL | 6:40 |
| 2. GOLDILOX & THE THREE BEARS | 4:35 |
| 3. JAZZ MASS | 3:16 |
| 4. THE THREE LITTLE PIGS | 6:10 |

All composed by: Steve Allen
All Published by: Rosemeadow Music - ASCAP
A PRODUCT OF ABC RECORDS INC.
NEW YORK, N.Y. 10019
MADE IN U.S.A.



impulse!



impulse!

A LOVELY BUNCH OF
AL JAZZBO COLLINS
AND THE BANDIDOS

AS-9150-B

Side 2

33 $\frac{1}{3}$ RPM LP
STEREO

1. THE POWER OF THE FLOWER 1:30
2. LITTLE RED RIDING HOOD 6:40
3. JACK AND THE BEANSTALK 6:43
4. THE SWEARING IN OF THE BANDIDOS (Special)
AL Jazzbo Collins & Fans 2:01

All Composed by: Steve Allen
All Published by: Rosemeadow Music, ASCAP
A PRODUCT OF ABC RECORDS INC.

NEW YORK, N.Y. 10019
MADE IN U.S.A.

iasindu!

iasindu!



"COLD BLOODED"
RICK JAMES

6043GL

Side One
6043GLA

All Tunes Published by Stone
City Music Co. (ASCAP)



Written
Arranged & Produced by
RICK JAMES

1. U BRING THE FREAK OUT 4:06
2. COLD BLOODED 5:57
3. EBONY EYES 5:06
4. 1, 2, 3 (YOU HER AND ME) 4:05

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Distributing, Inc.

A PRODUCT OF MOTOWN RECORD CORP.

"COLD BLOODED"
RICK JAMES

6043GL

Side Two

6043GLB

All Tunes Published by Stone
City Music Co. (ASCAP)



Written
Arranged & Produced
RICK JAMES

1. DOIN' IT 5:04
2. NEW YORK TOWN 4:06
3. P. I. M. P. THE S. I. M. P. 4:28
4. TELL ME (WHAT YOU WANT) 5:03
5. UNITY 1:50

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Distributing, Inc.

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ONE WAY

MCA RECORDS

MCA-13972
MCA 3653

SIDE 1
12" 33 1/3
R.P.M.

LET'S GET TOGETHER 7:49 BMI

(AI Hudson-Dave Roberson-Kevin McCord)
From the MCA LP, MCA-5428, "Shine On Me"
PRODUCED BY IRENE PERKINS AND ADK

FOR PERK'S MUSIC, INC.

ARRANGED BY KEVIN MCCORD

REMIXED VERSION

Perk's Music/Duchess Music Corp. (MCA)

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RECORDS, INC.

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ONE WAY

MCA RECORDS

MCA-13972
MCA 3654

SIDE 2
12" 33 1/3
R.P.M.

DIDN'T YOU KNOW IT 4:28 BMI

(AI Hudson-Dave Roberson-Kevin McCord)

From the MCA LP, MCA-5428, "Shine On Me"

PRODUCED BY IRENE PERKINS AND ADK

FOR PERK'S MUSIC, INC.

ARRANGED BY AL HUDSON & DAVE ROBERSON

Perk's Music/Duchess Music Corp. (MCA)

© 1983 MCA

RECORDS, INC.

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Rhythm is Rhythm
Strings of Life

Rhythm is Rhythm

- 1 move. it
- 2 Kicks
- 3 And. Another cut



GEC

THE SOUNDS OF CHICAGO

SIDE 1
STEREO

A
LUCKY CORDELL
PRODUCTION

NEXT MOVEMENT THE NEXT MOVEMENT

LC-700
(LC-700 AS)

1. YOU'RE THE ONE (7:34)
(J. Shelton, M. Commander, R. Gillerson)
2. HOW DID WE GET TO THIS (THE LETTER) (4:42)
(Q. Joseph, B. Robinson, J. McClaughlin)
3. CRAZY 'BOUT YOUR LOVIN' (4:01)
(J. Shelton, M. Commander)
4. KID STUFF (5:37)
(S. Shelton, C. Beadle)

All songs published by Lu-Cor Music Co. (ASCAP)
except "How Did We Get To This (The Letter)"
published by Lu-Cor Music Co.,

Right Step Music Co. (ASCAP) and Gemigo Music (BMI)

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GEC

THE SOUNDS OF CHICAGO

NEXT MOVEMENT
THE NEXT MOVEMENT

SIDE 2
STEREO
A
LUCKY CORDELL
PRODUCTION

LC-700
(LC-700 BS)

1. SWEAT (6:20)
(J. Shelton, M. Commander, S. Shelton)
2. FOR LOVERS ONLY (3:23)
(L. Triplett, L. Triplett)
3. NIGHTSTALKER (5:51)
(J. Shelton, M. Commander, M. Smith)
4. NEVER STOP DANCING (5:02)
(J. Shelton, M. Commander, S. Shelton)

All songs published by Lu-Cor Music Co. (ASCAP)
except "How Did We Get To This (The Letter)"
published by Lu-cor Music Co.,

Right Step Music Co. (ASCAP) and Gemigo Music (BMI)

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RECORDS

TM

PD 6010

THE RETURN OF THE INCREDIBLE BONGO BAND

STEREO

SIDE ONE

1. KIBURI (2:15) Michael Viner-Keg Johnson
2. WHEN THE BED BREAKS DOWN, I'LL MEET YOU IN THE SPRING* (2:29) Michael Viner
3. SING, SING, SING (4:09) Louis Prima
4. PIPELINE (3:45) Bob Spickard-Brian Carman
5. WIPE OUT (4:25) The Surfaris
6. HANG DOWN YOUR HEAD TOM DOOLEY, YOUR TIE'S CAUGHT IN YOUR ZIPPER (2:39) Michael Viner

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RECORDS

PD 6010

THE RETURN OF THE INCREDIBLE BONGO BAND

STEREO

SIDE TWO

1. a. TOPSY PART I - Edgar Battle-Eddie Durham
- b. TOPSY PART II - Edgar Battle-Eddie Durham
- c. TOPSY PART III (Total time: 6:04)
 Michael Viner-Perry Botkin, Jr.
2. SHARP NINE (3:11) Michael Viner
3. (I CAN'T GET NO) SATISFACTION (3:56)
 Mick Jagger-Keith Richard
4. GOT THE SUN IN THE MORNING AND THE
 DAUGHTER AT NIGHT (1:56) Michael Viner
5. OHKEY DOKEY* (2:45) Wes Farrell

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all fit tabligh fit

ABDUL RAHIM IBRAHIM
AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON

SIDE 1
STEREO

TBL100

1. BALANCEZ CALINDA 4:23
Ibrahim/Jihad Music-BMI
2. SURATAL IHKLAS 5:48
Ibrahim/Jihad Music-BMI
3. ERONIFFA'S BROWN BIRD 4:25
Ibrahim/Jihad Music-BMI
4. THE WATCHER 6:35
Ibrahim/Jihad Music-BMI

ALLAH
tablighi

ABDUL RAHIM IBRAHIM
AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON

SIDE 2
STEREO

TBL100

1. CASBAH 4:45
Ibrahim/Jihad Music-BMI
2. TROPIC SONS 3:03
Ibrahim/Jihad Music-BMI
3. AL RAHMAN 15:17
Ibrahim/Jihad Music-BMI

Midnight Rhythm
WORKIN' & SLAVIN'
I NEED LOVE

DSKO 127

J.D. Records, Inc.

(For Radio Use)

J.D. 777-A
Limited Edition

Stereo
33 $\frac{1}{3}$ RPM

BRA
(8:00 - Re-Edit)

A Classic Production

J.D. Records, Inc.

(For Radio Use)

J.D. 777-B
Limited Edition

Stereo
33 $\frac{1}{3}$ RPM

DISCO DUB
(5:00 - Re-Edit)

A Classic Production



PRODUCTIONS

PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER

VOCAL

(5:39)
SIDE A

SPACE BOOGIE
(DOZIER)

3D

DAD-4818



D.A.D.

PRODUCTIONS

PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER

CLUB MIX

(6:36)
SIDE B

SPACE BOOGIE
(DOZIER)

3D

DAD-4818



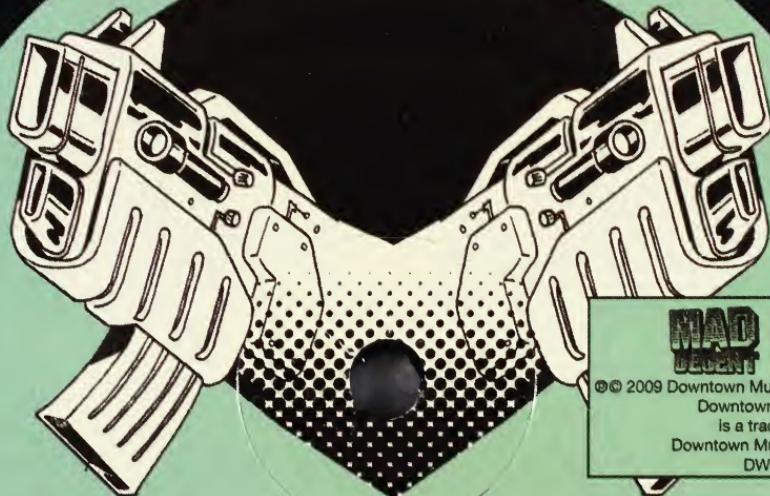
MAD
DOWNTOWN

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DWT70088-1

MAJOR LAZER

A Guns Don't Kill People... Lazers Do

1. I'll Make Ya feat. Mr.Lex & Santigold
2. When You Hear the Bassline feat. Ms.Thing
3. Can't Stop Now feat. Mr.Vegas & Jovi Rockwell



MAD
DECENT



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DWT70088-1

MAJOR LAZER

B Guns Don't Kill People...
Lazers Do

4. Lazer Theme feat. Future Trouble
5. Anything Goes feat. Turbulence
6. Cash Flow feat. Jah Dan

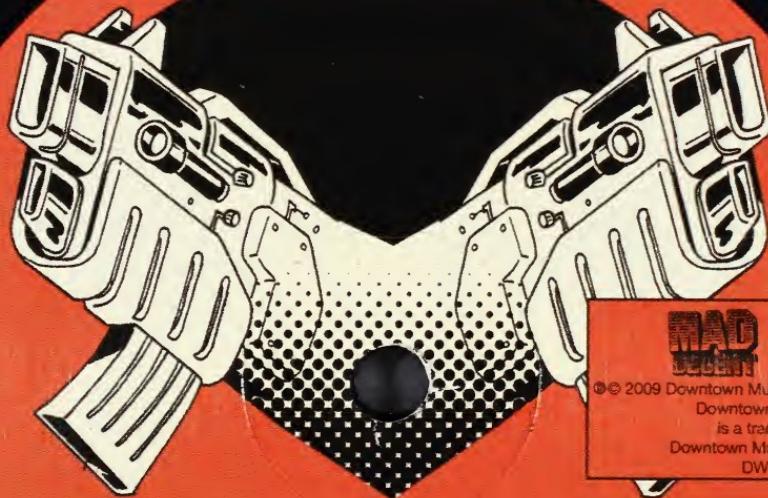


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DWT/0088-1

MAJOR LAZER

C Guns Don't Kill People...
Lazers Do

7. Mary Jane feat. Mr. Evil & Major Lazer
8. Bruk Out! feat. T.O.K. & Ms. Thing
9. What U Like? feat. Amanda Blank & Einstein
10. Keep It Goin' Louder! feat. Nia Sky & Ricky Blaze



**MAD
REC'D** **dj**
DOWNTOWN

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DWT70088-1

MAJOR LAZER

D Guns Don't Kill People... Lazers Do

11. Pon de Floor feat. VYBZ Kartel
12. Baby feat. Prince Zimboo
13. Jump Up feat. Leftside & Supahype



**PEOPLE'S CHOICE
WE GOT THE RHYTHM**

PZ 34124
STEREO

SIDE 1

AL 34124

© 1976 CBS Inc.

1. HERE WE GO AGAIN 4:55
-L. Huff-
2. JAM, JAM, JAM (ALL NIGHT LONG) 3:38
-L. Huff - F. Brunson-
3. WE GOT THE RHYTHM 3:32
-F. Brunson - D. Jordan-
4. COLD BLOODED & DOWN-RIGHT-
FUNKY 4:18 -L. Huff -
F. Brunson-



Distributed by Columbia / Epic Records / CBS, Inc., 51 West 52 Street, New York City

Distributed by Columbia / Epic Records / CBS, Inc., 51 West 52 Street, New York City



THE SOUND OF
PHILADELPHIA

PEOPLE'S CHOICE WE GOT THE RHYTHM

PZ 34124
STEREO

SIDE 2
BL 34124
© 1976 CBS Inc.

1. MOVIN' IN ALL DIRECTIONS 6:38
-L. Huff - D. Jordan - D. Ford-
2. OPUS-DE-FUNK 5:58
-L. Huff-
3. A MELLOW MOOD 5:05
-L. Huff-



Promotional Copy
Not for Sale

"Don'tcha Hide It"
Both Worlds



TPI-1004
Side 1

1. Don'tcha Hide It 7:10
2. Freedom Jazz Dance 2:46
3. Get Up 2:45
4. It's Love 3:58

Produced by Both Worlds
Executive Producer- Terry Philips
All songs published by My Boys Music (BMI)

Promotional Copy
Not for Sale

"Don'tcha Hide It"
Both Worlds



TPI-1004
Side 2

1. Coming On Strong 7:28
2. Leavin Them Days 2:07
3. Solide 3:55
4. Stop, Turn Around 4:06
5. Don'tcha Hide It 3:22

Produced by Both Worlds
Executive Producer- Terry Philips
All songs published by My Boys Music (BMI)



SIDE 1
33 $\frac{1}{3}$ RPM
STEREO

ALL THAT'S ART
ATA-JMM-1001-A

- MOONFOU**
- 1. SHUT UP (5:54)
 - 2. SHUT UPELLA (2:42)
 - 3. JUNGLE CAT MIX (4:40)

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SIDE 2
33 1/3 RPM
STEREO

ALL THAT'S ART
ATA-JMM-1001-B

MOONFOU
1. JUNGLE CAT (4:44)
2. BUCKWHEAT RAP (5:51)

DISTRIBUTED BY
ROHIT INT'L.

511 Commerce St.
Franklin Lakes, N.J. 07417
201-337-7325



mercury

RENÉ AND ANGELA

SIDE 1
33½RPM
STEREO
016

Promotional Copy
Not for Sale

884 271-1
(2-58195)

YOUR SMILE 4:58

(René Moore/Angela Winbush)

A La Mode Music (Admin: by WB Music Group) (ASCAP)
Produced by Bobby Watson, Bruce Swedien, René and Angela
From the Mercury album 422-824 607-1 M-1

"STREET CALLED DESIRE"

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MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019



mercury

RENÉ AND ANGELA



Promotional Copy
Not for Sale
884 271-1
(BS)

SIDE 2
33 1/3 RPM
STEREO
016

DRIVE MY LOVE 7:00

(René Moore/Angela Winbush)

From the Mercury album 422-824 607-1 M-1

"STREET CALLED DESIRE"

YOUR SMILE (Instrumental) 4:20

(René Moore/Angela Winbush)

Original version from the Mercury album 422-824 607-1 M-1

"STREET CALLED DESIRE"

Produced by Bobby Watson, Bruce Swedien,

René and Angela

A La Mode Music (Admin. by WB Music Group) (ASCAP)

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~~MASTERS~~
OF
~~DISASTER~~
RECORDS

(215) 238-0985

ORDERS

238-0985

ALL WRITTEN AND PRODUCED BY BREEZE

YOUR CRANIUMS CRACKED

"Don't Do Drugs Life Is
ALREADY A TRAP"

SIDE UNO

YODELAY-DEE-HOOO

SOMETHING: MC TREVOR FLASH
SYNTHESIZER: MC BREEZE
DRUM PROGRAM: MC BREEZE
AUTUNE BREEZE
LOCALS: GONE WILD?
RECORDED AT
MASTERS OF DISASTER

MC
BREEZE
DU TREVOR

BMI 1986 CHILL

FAN CLUB

22 RACE ST PHILA PA 19106

GIRL DON'T CRY-

SIDE DOS

© BMI 86



girl dont cry

Orb

"The Orb inspire awe by splashing a profusion of unfocused noises and samples across a grid of billowing, textured synth lines." ROLLING STONE

2 RECORDS SET :

A1. VALLEY A2. PLATEAV

B2. OXBOW LAKES

B2. MONTAGNE D'OR

(Der Gvte Berg)

C1. WHITE RIVER JVNCTION

C2. OCCIDENTAL

D. SLVG DVB

ORB

ORBVS TERRARVM

1. VALLEY 7:34

(Weston/Phillips/Green/Paterson)

2. PLATEAV 13:18

(Weston/Fehlmann/Paterson)

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PRLP 6964-1

Side A

33 1/3 RPM

Stereo

PROMOTIONAL COPY-
NOT FOR SALE

1. Orb Music/Big Life Music Ltd. adm. by PolyGram International Publishing, Inc. (ASCAP)
2. Orb Music/Big Life Music Ltd. adm. by PolyGram International Publishing, Inc. (ASCAP) / Editions Bingen (GEMA)

Produced by The Orb and Thomas Fehlmann

Engineered by Andy Hughes. Encoded by Fil Char Gondred

Mixed by Hughes, Fehlmann & Paterson



ISLAND

ORB

ORBVS TERRARVM

1. OXBOW LAKES 8:19

(Weston/Fehlmann/Paterson)

2. MONTAGNE D'Or (Der Gvte Berg) 11:13

(Cole/Burton/Hughes/Fehlmann/Paterson/Weston)

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PRLP 6964-1

Side B

33 1/3 RPM

Stereo

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Cole/Burton/Editions Bingen (GEMA)

Produced by The Orb and Thomas Fehlmann

Engineered by Andy Hughes, Egnabiled by Fil Char Gonidred

Mixed by Hughes, Fehlmann & Paterson



ISLAND

ORB

ORBVS TERRARVM

1. WHITE RIVER JVNCTION 9:36

(Weston/Fehlmann/Paterson)

2. OCCIDENTAL 13:55

(Weston/Burton/Phillips/Needs/Hughes/Fehlmann/Paterson)

©1995 Island Records Ltd.

PRLP 6964-1

Side C

33 1/3 RPM

Stereo

PROMOTIONAL COPY-
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2. Orb Music/Big Life Music Ltd. adm. by PolyGram International Publishing, Inc. (ASCAP) / Burton / Chrystals Music Ltd. / Editions Bingen (GEMA)
Produced by The Orb and Thomas Fehlmann
Engineered by Andy Hughes.混音由Fil Char Gönöred
1. Mixed by Hughes, Fehlmann & Paterson
2. Mixed by Weston, Fehlmann & Paterson



TM

ISLAND

ORB

ORBVS TERRARVM

1. SLVG DVB 17:02

(Weston/Ferguson/Fehlmann/Paterson)

©1995 Island Records Ltd.

PRLP 6964-1
Side D
33 1/3 RPM
Stereo

PROMOTIONAL COPY-
NOT FOR SALE

Orb Music/Big Life Music Ltd. adm. by PolyGram International Publishing, Inc./
Buddha's Belly (ASCAP)/Editions Bingen (GEMA)
Produced by The Orb and Thomas Fehlmann
Engineered by Andy Hughes, Egnabled by Fil Char Gonidred
Mixed by Weston, Fehlmann & Paterson



TM

ISLAND

JUSTICE

Produced & Arranged
by WINSTON RILEY

JUDIS 005
A SIDE

CRY FOR BOOPS

JUNE RANKS

Marketed
&
Distributed

WORLD ENTERPRISE RECORDS
4905 CHURCH AVENUE
BROOKLYN, N.Y. 11203
(718) 282-7709
Made in U.S.A.

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JUSTICE

Produced & Arranged
by WINSTON RILEY

JUDIS 005
B SIDE

VERSION
TECHNIQUES ALL STARS

Marketed
&
Distributed

WORLD ENTERPRISE RECORDS
4905 CHURCH AVENUE
BROOKLYN, N.Y. 11203
(718) 282-7709
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Pooda Brown

Side A

GM 1201

Shows & Info
Guerrilla Management
215-545-1962

We Can Get it On

Featuring Nina Ross

- 1) Clean
- 2) Dirty
- 3) Bonus Beats

Produced by: **TIMBERLAND**

Made in Canada

Pooda Brown

Side B

Made in Canada GM 1201

Shows & Info
Guerrilla Management
215-545-1962

Shorty You Bad

Featuring Young Chris (Young Gunz)

- 1) Clean
- 2) Dirty
- 3) Instrumental

Damn

- 1) Clean

PRIORITY
RECORDS

THE LATIN BEAT

1

**SL-9704
(SL-1-9704)**

**SHOW ME - COVER GIRLS • 7:35
FEELS LIKE THE FIRST TIME - SINITTA • 6:40
DREAMING - WILL TO POWER • 7:40
LA BAMBA - THE CALIFORNIA RAISINS • 3:09**

© 1988 Priority Records, Inc.

MANUFACTURED BY PRIORITY RECORDS, INC., HOLLYWOOD, CALIFORNIA

PRIORITY
RECORDS

THE LATIN BEAT

2

SL-9704
(SL-2-9704)

SILENT MORNING - NOEL • 6:59
RESPECTABLE - MeL & KIM • 5:35
MOVE OUT - NANCY MARTINEZ • 4:48
LOWRIDER ('87 REMIX) - WAR • 6:25

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Heavy Fish Music

©1989 Lesseraux,
Sadocha, Horan,
Ratcliffe
® BMI, Heavy Fish
Music

REC 1298-A
STEREO
33 1/3 rpm

COUNTER CULTURE

1. BABY HEAD

(Lesseraux, Sadocha, Horan, Ratcliffe)

2. WISE FOOL

(Lesseraux)

3. THE NO-HYPE MAN

(Lesseraux, Sadocha,
Horan, Ratcliffe)



Heavy Fish Music

©1989 Lesseraux,
Sadocha, Horan,
Ratcliffe
® BMI, Heavy Fish
Music

REC 1298-B
STEREO
331/3 rpm

COUNTER
CULTURE

1. CATCH MY FALL

(Lesseraux, Sadocha, Horan, Ratcliffe)

VANGUARD EVERYMAN SERIES

WESTERN WIND

and other English folk songs

ALFRED DELLER, countertenor

with Desmond Dupre, guitar and John Sothcott, recorder

1. Western Wind 0:45
2. Early One Morning 2:10
3. Black is the Color 1:50
4. All the Pretty Little Horses 1:30

SRV-73005-A

XSV 123866

Side One

5. Low Lands 2:32
6. Down by the Sally Gardens 2:03
7. Bendermeer's Stream 1:06
8. Annie Laurie 3:27
9. Miller of the Dee 1:35
10. Cockles and Mussels 1:45
11. Drink to Me Only With Thine Eyes 2:57

Copyright 1967

Vanguard Recording Society, Inc., N.Y.

Recorded in U.S.A.



STEREO

VANGUARD EVERYMAN SERIES

WESTERN WIND

and other English folk songs

ALFRED DELLER, countertenor

with Desmond Dupre, guitar and John Sothcott, recorder

1. The Foggy Foggy Dew 1:55
2. Frog Went A-Courtin' 1:42
3. Turtle Dove 3:17

SRV-73005-B
XSV 123867

Side Two

4. Pretty Polly Oliver 1:27
5. The Carrion Crow 1:45
6. The Wife of Usher's Well 3:35
7. Henry Martin 2:28
8. I Am a Poor Wayfaring Stranger 4:10

Copyright 1967
Vanguard Recording Society, Inc., N.Y.
Recorded in Europe



STEREO

RCA VICTOR



"THE MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2238
(J2RP-4654)

SIDE 1
RED SEAL

- Band 1—Tchaikovsky SYMPHONY NO. 4 IN F MINOR, Op. 39
Third Movement: Scherzo (abridged)
- Band 2—Schumann SYMPHONY NO. 4 IN D MINOR, Op. 120
Third Movement: Scherzo
- Band 3—Mozart SYMPHONY NO. 38 IN D, K. 504 ("Prague")
Second Movement: Andante (abridged)
- Band 4—Rimsky-Korsakoff DANCE OF THE GUMBOONS
from "The Snow Maiden"
- Band 5—Ippolito-Ivanov CORTEGE OF THE SARDAR
from "The Caucasian Sketches"
- RCA Victor Symphony Orchestra
Robert Russell Bennett, Conductor

TRADE MARKS • REGISTERED • MARCA REGISTRADA

LONG

33½

PLAY

— RADI CORPORATION OF AMERICA — CANON N.Y. — MADE IN U.S.A.

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

L
2238
(J2RP-1455)

SIDE 2
RED SEAL

Band 1—Franck SYMPHONY IN B MINOR—Second Movement:
Allegretto (abridged)

Band 2—Mendelssohn VIOLIN CONCERTO IN E MINOR, Op. 64
Finale: Scherzo

Band 3—Grieg THE LAST SPRING, Op. 34, No. 2
Band 4—Liszt LES PRELUDES (abridged)

RCA Victor Symphony Orchestra
Robert Russell Bennett, Conductor

TRADE MARKS & REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—SAUNDER, N.J.—MADE IN U.S.A.

LONG PLAY

33 1/3



PAM PURVIS / BOB ACKERMAN
HEART SONG

33 1/3 RPM
STEREO

BKH 51201
SIDE ONE

- 1. I'M OLD FASHIONED 5:32**
(J. Kern/J. Mercer) T. B. Harms Co. ASCAP
- 2. CLARINET BLUES 2:44**
(B. Ackerman) Peregrine Music ASCAP
- 3. HEART SONG 5:32**
(B. Ackerman/P. Purvis) Peregrine Music ASCAP
- 4. C + J 3:49**
(B. Ackerman) Peregrine Music ASCAP

Produced by Louis Victor Mialy

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Made in U.S.A.



PAM PURVIS / BOB ACKERMAN
HEART SONG

33 1/3 RPM
STEREO

BKH 51201
SIDE TWO

1. LULLABYE OF BIRDLAND 4:41

(G. Shearing/B. Y. Forster) Adam R. Leevy Publishing BMI

2. LIKE A LOVER 5:49

(D. Caymmi/M. & A. Bergman) MCA Music, a div. of MCA, Inc. ASCAP

3. LET ME LOVE YOU 5:14

(B. Howard) Berna Music Corp. ASCAP

4. WHEN BIRD MEETS FATS 5:47

Medley: *Honeysuckle Rose* (T. Waller/A. Razaf)

Chappel & Co., Inc. (Intersong Music) ASCAP;

Scapple From The Apple (C. Parker)

Criterion Music ASCAP

Produced by Louis Victor Mialy

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Made in U.S.A.

COLUMBIA

MASTERWORKS

CASALS FESTIVAL
SCHUMANN
CONCERTO IN A MINOR
FOR 'CELLO AND ORCHESTRA, Op. 129
PABLO CASALS, 'Cello, with the
PRADES FESTIVAL ORCHESTRA

ML 4926
NONBREAKABLE

SIDE
(x"LP" 31207) 1

First Movement: Nicht zu Schnell
Second Movement: Langsam
Third Movement: Sehr Lebhaft



"COLUMBIA", "MASTERWORKS",



MARCAS REG.

MADE IN U.S.A.

COLUMBIA

MASTERWORKS

CASALS FESTIVAL

Band 1. CANT DEL OCELLS

(Song of the Birds) Harmonized by P. Casals-
Orchestrated by E. Casals, PABLO CASALS, 'Cello, with
the PRADES FESTIVAL ORCHESTRA

Band 2. SANT MARTI DEL CANIGO - Orch. by P. Casals
PRADES FESTIVAL ORCH., PABLO CASALS, Cond.

ML 4926

NONBREAKABLE

SIDE

2

(x"LP" 31744)

Band 3. BACH: ARIA (From Organ Pastorale in F) Peters
Edition No. 240 - Organ Works Volume I - PABLO CASALS,
'Cello, with the PERPIGNAN FESTIVAL ORCH.

Band 4. BACH: RECITATIVE (From Organ Concerto,
No. 3) (Transcribed by Marie Rosanoff)

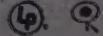
Band 5. HAYDN: ADAGIO (From Sonata No. 9
in D Major for Piano)

Band 6. DE FALLA: NANA (From Seven
Spanish Popular Songs)

PABLO CASALS, 'Cello; EUGENE
ISTOMIN, Piano



"COLUMBIA", "MASTERWORKS", "LP"



MARCAS REG.

MADE IN U.S.A.



DISCO RHAPSODY

I-013
RECORD ONE
SIDE A

33 $\frac{1}{3}$ RPM
STEREO

1. Rhapsody In Blue - WALTER MURPHY
New World Music Corp. (ASCAP)
2. I've Got You Under My Skin - GLORIA GAYNOR
Chappell Music Co. (ASCAP)
3. How High The Moon - GLORIA GAYNOR
Chappell Music Co. (ASCAP)
4. As Time Goes By - GLORIA GAYNOR
Warner Bros. Music (ASCAP)

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DISCO RHAPSODY

I-013
RECORD ONE
SIDE B

33 $\frac{1}{3}$ RPM
STEREO

1. MOON RIVER - VAN McCOY
Famous Music Corp. (ASCAP)
2. OVER THE RAINBOW - VAN McCOY
Leo Feist, Inc. (ASCAP)
3. GONE WITH THE WIND - VAN McCOY
Warner Bros. Music (ASCAP)
4. LARA'S THEME FROM "DOCTOR ZHIVAGO"
Robbins Music Corp. (ASCAP)
5. IN THE STILL OF THE NIGHT -
JOHN DAVIS WITH THE MONSTER ORCHESTRA
Chappell Music Co. (ASCAP)
6. NIGHT AND DAY -
JOHN DAVIS WITH THE MONSTER ORCHESTRA
Warner Bros. Music (ASCAP)

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DISCO RHAPSODY

I-013
RECORD TWO
SIDE C

33 $\frac{1}{3}$ RPM
STEREO

- WEST SIDE STORY MEDLEY -

1. AMERICA - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
2. MARIA - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
3. SOMEWHERE - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
4. TONIGHT - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
5. WHAT A DIFFERENCE A DAY MAKES - ESTHER PHILLIPS
Edward B. Marks Music Corp. (BMI)
6. CHATTANOOGA CHOO CHOO - TUXEDO JUNCTION
Leo Feist, Inc. (ASCAP)
7. MOONLIGHT SERENADE - TUXEDO JUNCTION
Robbins Music Corp. (ASCAP)

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DISCO RHAPSODY

I-013
RECORD TWO
SIDE D

33 $\frac{1}{3}$ RPM
STEREO

1. I COULD HAVE DANCED ALL NIGHT - BIDDU ORCHESTRA
Chappell Music Co. (ASCAP)
2. LAURA - BIDDU ORCHESTRA
Robbins Music Corp. (ASCAP)
3. FEELINGS - AVERAGE DISCO BAND
Fermata International Melodies, Inc. (ASCAP)
- MEDLEY -
4. THE BEST THINGS IN LIFE ARE FREE - Chappell Music Co. (ASCAP)
WING & A PRAYER FIFE AND DRUM CORP.
5. BLUE SKIES - Irving Berlin Music Corp. (ASCAP)
WING & A PRAYER FIFE AND DRUM CORP.
6. BABY-FACE - Warner Bros. Music (ASCAP)
WING & A PRAYER FIFE AND DRUM CORP.

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LITTLE RICHARD GOLD

(74-1143)
VJS 2-1002
(64-6932)

RECORD 1
Side A
33 $\frac{1}{3}$ RPM

1. GOOD GOLLY, MISS MOLLY
Jondora Music - BMI
2. BABY FACE
Mills Music - ASCAP
3. TUTTI FRUTTI
Venice Music - BMI
4. SEND ME SOME LOVIN'
Venice Music - BMI
5. THE GIRL CAN'T HELP IT
Robbins - ASCAP
6. LUCILLE
Venice - BMI

Mfd. by V. J. International

© 1974



LITTLE RICHARD GOLD

(74-1144)
VJS 2-1002
(64-6933)

RECORD 1
Side B
33 $\frac{1}{3}$ RPM

1. SLIPPIN' 'N SLIDIN'
Venice/Bess
2. KEEP KNOCKIN'
Duch/Ven
3. RIP IT UP
Venice
4. SHE'S GOT IT
Venice
5. OH MY SOUL
Venice
6. LONG TALL SALLY
Venice

All Selections BMI

Mfd. by V. J. International

© 1974

Vee-Jay VINTAGE SERIES

LITTLE RICHARD GOLD

(74-1145)

VJS 2-1002
(64-6640)

RECORD 2
Side A
33½ RPM

1. A WHOLE LOTTA SHAKIN' GOIN' ON
Val/Cher
2. GOING HOME TOMORROW
Stamps-Baxter Music
3. MONEY HONEY
Walden Music
4. ONLY YOU
Wildwood
5. HOUND DOG
Elvis Presley Music.
6. GOODNIGHT IRENE
Ludlow Music

All Selections BMI

Mfd. by V. J. International

© 1974



LITTLE RICHARD GOLD

(74-1146)

VJS 2-1002
(64-6641)

RECORD 2
Side B
33½ RPM

1. **LAWDY MISS CLAUDIE**
Venice Music - BMI
2. **GROOVY LITTLE SUZY**
Robin Hood Music - BMI
3. **SHORT FAT FANNY**
Venice Music - BMI
4. **CHERRY RED**
Edwin H. Morris - ASCAP
5. **MEMORIES ARE MADE OF THIS**
Montclare
6. **BLUEBERRY HILL**
Chappell & Co. - ASCAP

Mfd. by V. J. International

© 1974

Carl Ditters von
DITTERSDORF

SYMPHONY in A Minor

LL26 A

Side 1

1. Vivace
2. Larghetto
3. Minuetto
4. Finale

The Frankenland State
Symphony Orchestra
Erich Kloss, conductor

• L A Y R i c h o r • P
• NONBREAKABLE LONG PLAYING MICROGROOVE •

Y r i c h o r

PRINCE LOUIS FERDINAND

of Hohenzollern

LL26 B

Side 2

RONDO FOR PIANO AND ORCHESTRA

Otto A. Graef, piano

The Frankenland State
Symphony Orchestra

Erich Kloss, conductor

NONBREAKABLE LONG PLAYING MICROGROOVE



Ansonia

HIGH FIDELITY • UNBREAKABLE

RECUERDOS DEL PASADO RAFAEL HERNANDEZ Y SU CONJUNTO

Cantan: Chiquitín y Leocadio

ALP 1241

SIDE
(RP-198)

1. SI ME MUERO MADRE MIA—Son Montuno
(Rafael Hernández)
2. TRISTES RECUERDOS—Tango Criolla
(Rafael Hernández)
3. POBRE JIBARITO—Lamento Jíbaro
(Rafael Hernández)
4. PURUPITA—Criolla
(Rafael Hernández)
5. DULCES BESOS—Vals
(Rafael Hernández)
6. A MIS AMIGOS—Canción
(Rafael Hernández)

MADE IN U. S. A.



Ansonia

HIGH FIDELITY • UNBREAKABLE

RECUERDOS DEL PASADO
RAFAEL HERNANDEZ Y SU CONJUNTO
Cantan: Chiquitín y Leocadio

ALP 1241



SIDE 2
(RP-199)

1. ADIOS MUÑEQUITA—Bolero
(Rafael Hernández)
2. MUÑOZ—Canción Bolero
(Rafael Hernández)
3. CUANDO TE VOLVERE A VER—Bolero Danza
(Rafael Hernández)
4. REMINISCENCIA—Canción
(Rafael Hernández)
5. MADRIGAL—Madrigal
(Rafael Hernández)
6. SI PUDIERA—Canción Criolla
(Rafael Hernández)

MADE IN U. S. A.

CERBERUS RECORDS

THE ORIGINAL SOUNDTRACK

ACCADDE AL PENITENZIARIO

music by
NINO ROTA

Side 1
Mono

CST-0205
1982

1. ACCADDE AL PENITENZIARIO
2. ORA D'ARIA
3. RICORDI DI PAESE
4. SOGNI DI UN SECONDINO
5. RECLUSIONE CHE PASSIONE
6. DANZANDO TRA LE SBARRE

an original
 production

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CERBERUS RECORDS

THE ORIGINAL SOUNDTRACK

UN EROE
DEI NOSTRI TEMPI

music by
NINO ROTA

Side 2
Mono

CST-0205
1982

1. UN EROE DEI NOSTRI TEMPI
2. EROICO TOURBILLON
3. DOPO LA SCONFITTA
4. FOX DEI TEMPI ANDATI
5. LIEVI PASSI DI DANZA
6. UN PACCHETTO DI NOCCIOLINE
7. AVVOLTA IN UN BOA GIALLO
8. CAN CAN PER UN EROE

an original
 production

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DISK ONE
SIDE A
Stereo

RPROLP
4476

“What It Is”
Violator feat. Busta Rhymes
Clean Version 3:45

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK ONE
SIDE B
Stereo

RPROLP
4476

**“What It Is”
Violator feat. Busta Rhymes**

**Dirty Version 3:45
Instrumental 3:45**

**From the forthcoming album
Violator The Album V2.0 (1926)**

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DISK TWO
SIDE A
Stereo

RPROLP
4476

“Put Your Hands Up”
Violator featuring LL Cool J
Clean Version 3:45

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK TWO
SIDE B
Stereo

RPROLP
4476

"Put Your Hands Up"
Violator featuring LL Cool J

Dirty Version 3:45
Instrumental 3:45

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK THREE
SIDE A
Stereo

RPROLP
4476

“Grimey”
Violator featuring Noreaga
Clean Version 4:00

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK THREE
SIDE B
Stereo

RPROLP
4476

“Grimey”
Violator featuring Noreaga
Dirty Version (4:00)
Instrumental (4:00)

From the forthcoming album
Violator The Album V2.0 (1926)

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ANGEL EMINENCE



AE-1-34496
STEREO
33-1/3
Direct Metal
DMM™
Mastering

1 1-2. Debussy: Ibéria
3. Ravel: Alborada del gracioso

ORCHESTRE NATIONAL
DE LA RADIODIFFUSION FRANÇAISE,
LEOPOLD STOKOWSKI cond.

Recorded in Europe
©1986 Angel Records

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ANGEL EMINENCE



AE-2-34496

STEREO

33 1/3

Direct Metal

DMM™
Mastering

2

1. Ravel: Rapsodie espagnole
2. Ibert: Escales (Ports of Call)

1: LONDON SYMPHONY ORCHESTRA
2: ORCHESTRE NATIONAL
DE LA RADIODIFFUSION FRANÇAISE,
LEOPOLD STOKOWSKI cond.

Recorded in Europe
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SHOSTAKOVICH

PIANO TRIO NO. 2, Op. 67

1. Andante—Molto—Poco più mosso
2. Rifflesi con rivo. 3. Largo—Allegretto

BEAUX ARTS TRIO



PHILIPS

6500 860

33 $\frac{1}{3}$

STEREO

Liber-Southern Ltd.

6500 860 2Y

2

(P) 1976

Made in England

IVES

TRIO

1. Andante moderato
2. Fais! (Presto)
3. Moderato con moto

BEAUX ARTS TRIO

FAIRMONT

the meadow at dusk

Produced and Mixed by Bryan Russell
Additional engineering by Bryan Russell
at Red Wire Audio, Beltsville, MD
Engineered By Antonio Valenti
at Hinchkraft Studios, North Haledon, NJ

Side A

All Songs By Fairmont
copyright Avarice Society 2009 ASCAP

- 01 I AM THE MOUNTAIN
- 02 THE KING AND QUEEN
- 03 FROM HIGH ABOVE THE CITY

Mint
400
RECORDS

M4R00/

FAIRMONT

the meadow at dusk

Produced and Mixed by Bryan Russell
Additional engineering by Bryan Russell
© Red Wire Audio, Beltsville, MD
Engineered By Antonio Valenti
© Hinchkraft Studios, North Haledon, NJ

Side B

All Songs By Fairmont
copyright Avarice Society 2009 ASCAP

- 04 THE EMBALMER
- 05 THE MOON CONTROLS THE TIDE
- 06 MY ONE AND ONLY ONE

Mint
400
RECORDS

M4R00/

TYLER JON TYLER

33

RPM

STEREO

SLOW FIZZ 01

All songs ©

TYLER JON TYLER

2010.

- THIS SIDE: 1. Tick Tock Tick. 2. Scotland Yard.
3. Locked Out. 4. Castles. 5. Old Enough.
6. Pleasantries. THAT SIDE: 1. Livery Servants.
2. Separate Issue. 3. Teeth. 4. How's About Now.
5. Faster Than Light. 6. Suicide Robot.

slow
FIZZ

OH ONE



L'OISEAU-LYRE

17th CENTURY MOTETS

RECORDING FIRST
PUBLISHED 1961

12" 33 1/3

33 1/3

E/T

Side
1

SOL.60031

O FRÖHLICHE STUNDEN—BUXTEHUDE
MORNING HYMN—PURCELL
VENITE AD ME—SCHÜTZ

PETER PEARS, Tenor

EMANUEL HURWITZ and NONA LIDDELL, Violins

TERENCE WEIL, Cello

GEORGE MALCOLM, Organ and Harpsichord Continuo

LONDON

LONG PLAYING

MADE IN ENGLAND

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L'OISEAU-LYRE

17th CENTURY MOTETS

RECORDING FIRST
PUBLISHED 1961

E/T

ZTT.332

33 $\frac{1}{3}$ Side
2

SOL.60031

AUDITE OMNES—COUPERIN
PARATUM COR MEUM—SCHÜTZ
HERR, NUN LÄSST DU DEINEN DIENER—BUXTEHUEDE
(NUNC DIMITTIS)

PETER PEARS, Tenor
EMANUEL HURWITZ and NONA LIDDELL, Violins
TERENCE WEIL, Cello
GEORGE MALCOLM, Organ and Harpsichord Continuo

LONDON

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© 1974

Wolfgang Amadeus Mozart

- Nocturno KV 439 „Due pupille amabili“ (1'00'')
Nocturno KV 438 „Se lontan, ben mio, io sei“ (1'27'')
Nocturno KV 436 „Esco quel fiero istante“ (1'43'')
Divertimento KV 439b, I (14'22'')
Duette für 2 Hörner aus KV 487
Nr. 4 Polonaise (1'12'') - Nr. 6 Menuetto (3'38'')
Nr. 12 (Allegro 10'48'')

ELLY AMELING und ELISABETH COOYMANS, Sopran

PETER VAN DER BILT, Bariton

Mitglieder des

NIEDERLÄNDISCHEN BLÄSERENSEMBLES



© 1974

Wolfgang Amadeus Mozart

Divertimento KV 439b, III (2'22")

Duetto für 2 Hornen aus KV 487

Nr. 2 Menuetto (Allegretto) (2'20") - Nr. 5 Larghetto

(1'07") - Nr. 11 Menuetto (1'52")

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES



© 1974
Wolfgang Amadeus Mozart
Notturno KV 346 „Luci cere, luci belle“ (1'19'')
Notturno KV 549 „Più non si trovano“ (2'22'')
Divertimenti KV 439b, II (18'37'')
Duette für 2 Hornen aus KV 487
Nr. 7 Adagio (2'07'') - Nr. 10 Andante (1'30'') -
Nr. 9 Menuetto (2'05'')

ELLY AMELING und ELISABETH COOYMANS, Sopran
PETER VAN DER BILT, Bariton

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES



Wolfgang Amadeus Mozart

Divertimento KV 439b, IV (12'23'')

Nocturno KV 437 „Mi laguerd bœconde“ (3'06'')

Divertimento KV 439b, V (11'37'')

Duo für 2 Hörner aus KV 457

Nr. 1 Allegro (0'56'') - Nr. 3 Andante (1'18'') -

Nr. 8 Allegro (1'20'')

ELLY AMELING und ELISABETH COOYMANS, Sopran
PETER VAN DER BILT, Bariton

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES

KATE HERNANDEZ
KAT. UNLOVED. PE



KATE FERNANDE
KAT. ONLY ONE.



NOT FOR SALE

RCA



RCA'S HOTTEST TRACKS
Various

Side 3 Stereo
DJL2-4648-C

- 1 American Music—Pointer Sisters 3:43
- 2 You Don't Want Me Anymore—
Steel Breeze 3:27
- 3 Holdin' On—Tane Cain 3:19
- 4 I Get Excited—Rick Springfield 2:32
- 5 Nobody—Sylvia 3:17
- 6 I'm So Excited—Pointer Sisters
3:50

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©1982 Planet Records

NOT FOR SALE

RCA



RCA'S HOTTEST TRACKS
Various

Side 4 Stereo
DJL2-4648-D

- 1 Maneater—Daryl Hall & John Oates
4:30
- 2 Be My Lady—Jefferson Starship 3:54
- 3 Muscles—Diana Ross 3:59
- 4 Whatcha Gonna Do—Chilliwack
3:50
- 5 A Penny for Your Thoughts—
Travaires 3:52

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RCA

Side A Stereo

ARL1-1011-A

Original Cast Album

Joel Grey in
Goodtime Charley

Music by Larry Grossman;
Lyrics by Hal Hackady

Red Seal

Overture; History 7:33
Goodtime Charley 4:05
Voices and Visions 4:08
Bits and Pieces 2:45
To Make the Boy a Man 2:46
Why Can't We All Be Nice 3:40

Joel Grey; Ann Reinking; Brad Tyrrell;
Hal Norman; Grace Keagy; Rhoda Butler;
Charles Rule; Peggy Cooper; Nancy Killmer;
Ed Becker and Ensemble

TM(s) ® RCA CORP.—MADE IN U.S.A.
© 1975 RCA RECORDS

RCA

Side B Stereo

ARL1-1011-B

Original Cast Album

Joel Grey in
Goodtime Charley

Music by Larry Grossman;
Lyrics by Hal Hackady

Red Seal

Born Lover 3:48

I Am Going to Love

(The Man You're Going to Be) 2:24

Castles of the Loire 3:58

You Still Have a Long Way to Go 2:13

Merci, Bon Dieu 3:05

Confessional 3:08

One Little Year 2:38

I Leave the World 4:23

Finale 1:16

Joel Grey; Ann Reinking;

Richard B. Shull; Susan Browning;

Louis Zorich; Jay Garner

and Ensemble

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COLUMBIA

MASTERWORKS

SCHUBERT

SONATA IN B-FLAT MAJOR
FOR PIANO (Beginning)

LEON FLEISHER, Piano

ML 5061
NONBREAKABLE

SIDE 1
(x "Lp" 32916)

1. I - Molto moderato
2. II - Andante sostenuto
3. III - Scherzo (Allegro vivace con delicatezza)



"COLUMBIA", "MASTERWORKS",



MARCAS REG.

T. M. MADE IN U.S.A.

COLUMBIA

MASTERWORKS

SCHUBERT

1. SONATA IN B-FLAT MAJOR
FOR PIANO (Conclusion)
IV - Allegro ma non troppo

ML 5061
NONBREAKABLE

SIDE 2
(x"LP" 32917)

SCHUBERT

2. LÄNDLER, Op. 171

LEON FLEISHER, Piano



"COLUMBIA", "MASTERWORKS".



MARCAS REG.

T. M. MADE IN U.S.A.

VOX

**TRIO IN A MINOR
OPUS 50**

"In Memory Of A Great Artist"
(P. I. Tchaikovsky)

VLP 6530

Side A



1st Movement: Pezzo elegiaco—moderato assai—
allegro giusto

LOUIS KAUFMAN, violinist

KURT REHER, 'cellist

THEODORE SAIDENBERG,

pianist

(6530-A)

* LONGPLAYING MICROGROOVE *

V O X

**TRIO IN A MINOR
OPUS 50**

"In Memory Of A Great Artist"
(P. I. Tchaikovsky)

VLP 6530

Side B

2nd Movement: Tema con variazioni

3rd Movement: Variazione Finale e coda—allegro
risoluto e con fuoco—andante con moto—lugubre

LOUIS KAUFMAN, violinist

KURT REHER, 'cellist

THEODORE SAIDENBERG,

**pianist
(6530-B)**

* LONGPLAYING MICROGROOVE *



Deutsche Grammophon

LC 0173

GEMA

Made in West Germany

2531 331

STEREO
33

1

Hector Berlioz
Le Carnaval romain op. 9
Ouverture caractéristique à grand Orchestre
Béatrice et Bénédict. Ouverture
La Damnation de Faust op. 24 Marche hongroise

Camille Saint-Saëns
Le Déluge op. 45
Poème biblique. Prélude

Orchestre de Paris
Violin-Solo: Alain Moglia (4)
Dir.: Daniel Barenboim

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GmbH

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Kein Verein! Keine unerlaubte Vervielfältigung
Vorbehalt vor dem Gesetz

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Deutsche Grammophon

(C) 0173

2

GEMA

Made in West Germany

2531 331

STEREO
33

Camille Saint-Saëns
Samson et Dalila
Bacchanale

Danse macabre op. 40

Poème symphonique d'après une poésie de Henri Cazalis

Paul Dukas

L'Apprenti sorcier

Scherzo d'après une ballade de Goethe

Orchestre de Paris

Violin-Solo: Luben Yordanoff (2)

Dir.: Daniel Barenboim

(P) 1981 Polydor International

GmbH

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Distribution USA = DOMINUS RECORDS

FRENCH POPULAR MUSIC ANTHOLOGY

45
RPM
STEREO



APF-S1

"WEDDING"

Sonnerie Nuptiale (Cornemuse et Orgue)

Dialogues entre mère et fille : C'est la bergère Nanette,

Ma mère enfin mariez-moi !, Je suis lasse d'être fille,

Il est pourtant temps, Je voudrais bien m'y marier,

Dis-moi ma fille veux-tu un bonnet ?,

Oh, mariez-moi ma mère !,

La surveille de mes noces

CHORALE FRANCO-ALLEMANDE DE PARIS

Harmonisation et direction

Bernard LALLEMENT

MADE IN FRANCE

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Distribution USA = DOMINUS RECORDS

FRENCH POPULAR MUSIC ANTHOLOGY

45
RPM
STEREO



APF-S 2

"MERRY TABLE SONGS"

Le p'tit vin de Sigournay

Aussitot que la lumière

O tintamare plaisant

Branle des grues

Un jour m'y promenant en vignes

Buvons bien, nous n'buveons guère

CHORALE FRANCO-ALLEMANDE DE PARIS

Harmonisation et Direction

Bernard LALLEMENT

MADE IN FRANCE

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МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МЕЛОДИЯ
СТЕРЕО



○○ 33

АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-73

С10—12923

1 сторона

Гр. 2. 1-20

С. РАХМАНИНОВ (1873—1943)
КОЛОКОЛА

Поэма для симф. оркестра, хора и солистов, соч. 35
сл. Э. По, русский текст К. Бальмонта

1. Allegro ma non tanto
(Слышишь, сани мчатся в ряд)
2. Lento

(Слышишь, свадьбы звон святой, золотой)

АЛЕКСЕЙ МАСЛЕННИКОВ, тенор (1)

ГАЛИНА ПИСАРЕНКО, soprano (2)

Гос. республиканская академ.
русская хоровая капелла им. А. А. Юрлова

Худ. рук. ЮРИЙ УХОВ

Гос. академ. симф. оркестр СССР
Директор ЕВГЕНИЙ СВЕТЛЯНОВ



АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-73

2 сторона

C10—12924

Гр. 2. 1-20

С. РАХМАНИНОВ (1873—1943)

КОЛОКОЛА

Поэма для симф. оркестра, хора и солистов, соч. 35
сл. Э. По, русский текст К. Бальмонта

3. Presto

(Слышащий воющий набат)

4. Lento lugubre

(Похоронный слышен звон)

СЕРГЕЙ ЯКОВЕНКО, баритон (4)

Гос. республиканская академ.
русская хоровая капелла им. А. А. Юрлова

Худ. рук. ЮРИЙ УХОВ

Гос. академ. симф. оркестр СССР
Директор ЕВГЕНИЙ СВЕТЛЯНОВ

philo

OWEN McBRIDE

Side A
Stereo

1005
22:56

- Laweesh Rock (3:58)
© Owen McBride
Locks and Bolts (3:43)
traditional
Red Haired Mary (3:34)
S. McCarthy, Duchess Music
Mary from Dungloe (4:03)
traditional
Matt Hyland (6:20)
traditional

②

1973

philo records inc

• the barn • north ferrisburg, vermont

philo

OWEN McBRIDE

Side B
Stereo

1005
21:08

The Cruise of the Calabar (2:53)
traditional

I am a Rover and That's Well Known (6:03)
traditional

Goodbye to the Thirty Foot Trailer (4:27)
E. MacColl, Stormking Music

James Connolly (4:38)
traditional

The Patriot Game (5:35)
D. Behan, Essex Music

© 1973

philo records inc

• the barn •

north ferrisburg, vermont



516 FAIRVIEW TERRACE, YORK, PA. 17018

THE CLASSIC JAZZ QUARTET

33⅓ RPM

Side A

SOS 1125

- | | | |
|----|---|------|
| 1. | WOULDN'T IT BE LOVELY
(Lehar-Loewe; arranged by Dick Sudhalter) | 4:42 |
| 2. | BLUE RIVER (Bryan Meyer; arranged by Dick Sudhalter) | 5:55 |
| 3. | HALLELUJAH (Younkins Robin Grey;
arranged by Marty Grosz) | 2:42 |
| 4. | THE MOOD THAT I'M IN (Silver Sherman,
arranged and sung by Marty Grosz) | 4:28 |
| 5. | INKA DINKA DOO (Durante Ryan;
arranged by Marty Grosz) | 4:38 |



548 FAIRVIEW TERRACE, YORK, PA. 17202

THE CLASSIC JAZZ QUARTET

33 $\frac{1}{3}$ RPM

Side B

SOS 1125

- | | |
|--|------|
| 1. ROSE OF THE RIO GRANDE
<small>(Burke Johnstone, arranged by Marty Grosz)</small> | 3:45 |
| 2. CHLOE
<small>(Meyer Kahn, arranged by Joe Murenphy)</small> | 5:15 |
| 3. A MELODY FROM THE SKY
<small>(Abe Mitchell, arranged by Marty Grosz)</small> | 4:01 |
| 4. HOME NO MORE
<small>(Dick Sudhalter)</small> | 4:23 |
| 5. WONDERFUL ONE
<small>(Grofe Terrell-Nieland Whiteman)</small> | 5:21 |

SAVOY

RECORDS

NON-BREAKABLE — 33 $\frac{1}{2}$ RPM

SAVOY 12197-A

SAVOY 12197-A

"CONCERTO FOR COZY"
COZY COLE

1. JERSEY JUMP OFF
2. STOMPIN' AT THE SAVOY
3. ON THE SUNNY SIDE OF THE STREET
4. JUMP AWHILE
5. OLD MAN RIVER
6. WRAP YOUR TROUBLES IN DREAMS

LONG PLAYING MICROGROOVE

SAVOY

RECORDS

NON-BREAKABLE — 33 $\frac{1}{3}$ RPM

SAVOY 12197-B

SAVOY 12197-B

"CONCERTO FOR COZY"

COZY COLE

1. RIDING THE RIFF
2. FLAT ROCK
3. JEHRICO
4. TALK TO ME
5. CONCERTO FOR COZY
6. NICE AND COZY
7. BODY AND SOUL

LONG PLAYING MICROGROOVE

SOUNDCRAFT

RECORDS



GLENN MILLER
AND HIS ORCHESTRA

SUNSET SERENADE
PROGRAM
December 27-1941

LP-1006

SIDE ONE

HERE WE GO AGAIN
THE WHITE CLIFFS . . OF DOVER
JINGLE BELLS
INTRODUCTION TO A WALTZ
THIS IS NO LAUBAING MATTER
OH SO GOOD
TUXEDO JUCTION

SOUNDCRAFT

RECORDS

GLENN MILLER
AND HIS ORCHESTRA

SUNSET SERENADE
PROGRAM
December 27-1941

LP-1006

SIDE TWO

IT'S GREAT TO BE AN AMERICAN
CHATTANOOGA CHOO CHOO
PAPA NICCOLINI
THIS TIME THE DREAM'S ON ME
DEAR ARABELLA
ELMER'S TUNE
KEEP 'EM FLYING
CLOSING

HECHO EN VENEZUELA POR VELVET DE VENEZUELA S.A.

H A M B R E
Blanca Rosa Gil



LFV-10-1276-A

- 1 - HAMBRE (Rosendo Montiel) 2 - CONCRETATE
2:28 (Chelique Sarabia) 3 - REBELDIA 3:10 (Is-
mael Beltran) 4 - ESO ES MENTIRA 2:28
(M. Griver) 5 - CELOSA 3:37 (M. S.
Acuña) 6 - LAMENTO BORÍN-
CANO 2:50 (R.
Hernández)

Orquesta, Arr. y Dirección.: Porfi
Jiménez
P. 1.980

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HECHO EN VENEZUELA POR VELVET DE VENEZUELA S.A.

H A M B R E
Blanca Rosa Gil



LPV-10-1276-B

- 1 - MIENTES 2:26 (A. Condecury Maru) 2 - AMOR
GITANO 2:10 (Hector Floliz Ozuma) 3 - DIME
TU PRECIO 2:34 (Victor M. Matos) 4 -
NADA MAS 3:04 (Carlos Borges)
5 - CARINITO AZUCARADO 2:05 (E. Ceron)
6 - QUIS-QUEYA 2:47 (R.
Hernández)
Orquesta, Arr. y Dirección.: Porfi
Jiménez
P. 1.980

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Polydor

PROMOTION COPY
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MILLIE JACKSON & ISAAC HAYES



PD-1-6229

STEREO

56

SIDE 1

(PD-1-6229 A)
Intl. #2480 516

1. SWEET MUSIC, SOFT LIGHTS, AND YOU 4:24
(K. Williams/M. Kent/J.R. Bailey) (BMI)
2. FEELS LIKE THE FIRST TIME 4:03
(M. Jones) (ASCAP)
3. YOU NEVER CROSS MY MIND 3:55
(R. Van Hoy/D. Allen/C. Putman) (BMI)
4. LOVE CHANGES 3:52
(L.J. Crawford/N. Pigford) (BMI)
5. I CHANGED MY MIND 4:08
(N. Dolph/M. Green) (ASCAP)

Produced by Millie Jackson and Brad Shapiro
for Keishval Enterprises, Inc.

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MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019



Polydor

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MILLIE JACKSON & ISAAC HAYES
ROYAL RAPPIN'S



PD-1-6229
STEREO
56

SIDE 2
(PD-1-6229 B)
Intl. #2480 516

1. DO YOU WANNA MAKE LOVE 4:24
(P. McCann) (ASCAP)
2. IF I HAD MY WAY 6:03
(T. Seals/E. Setser/M. Jackson) (BMI)
3. IF YOU HAD YOUR WAY 3:15
(T. Seals/E. Setser/M. Jackson) (BMI)
4. YOU NEEDED ME 4:45
(R. Goodrum) (ASCAP)

Produced by Millie Jackson and Brad Shapiro
for Keishval Enterprises, Inc.

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MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

**JOAN JETT
AND THE BLACKHEARTS**

BLACKHEART RECORDS

TM

33½ RPM
STEREO
© 1986 CBS Inc.



ZAS 2559
XSS 175544
Time: 3:33

CBS

ASSOCIATED LABELS

ROADRUNNER

-J. Richman-

Taken From The CBS Associated Blackheart Lp
"GOOD MUSIC" BFZ 40544

Publisher: Modern Love Songs (ASCAP)
Produced by Ken Laguna & Thom Paronuzzi

FOR AOR ONLY

**DEMONSTRATION
NOT FOR SALE**

Manufactured and distributed by CBS Records/CBS Inc | 51 W 52 Street New York N.Y.

JOAN JETT AND THE BLACKHEARTS

1. YOU GOT ME FLOATIN'** 3:30

J. Hendrix

Publisher: Bela Godiva Music Chappell & Co., Inc. (ASCAP)



BLACKHEART RECORDS

TM

33½ RPM
STEREO

ZAS 2559
XSS 175545
© 1986 CBS INC



ASSOCIATED LABELS

2. THIS MEANS WAR** 3:37

J. Jett - B. Halligan, Jr. - K. Laguna

Publisher: Lagunatic Music & Filmworks Corp.

Screen Gems-EMI Music (BMI)

Taken From The CBS Associated/Blackheart LP

"GOOD MUSIC" BFZ 40544

Produced by Mark S. Berry, Thom Panunzio, Ken Laguna*

Produced by Ken Laguna & Thom Panunzio**

FOR AOR ONLY

DEMONSTRATION
NOT FOR SALE

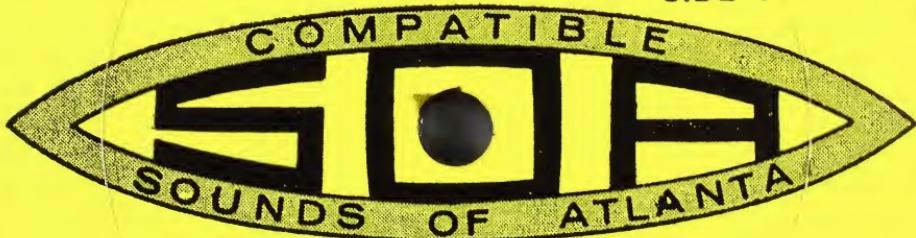
Manufactured and distributed by CBS Records | CBS Inc | 51 W 52 Street New York NY

THE COMPATIBLE SOUNDS OF ATLANTA

FIRST ANNIVERSARY SOUNDS
OF ATLANTA GOSPEL SINGING
TREBLE-AIRES - THE CHORD-AIRES
SINGING FOSTERS - DALE TRIO

S.O.A.-1061-1

33 $\frac{1}{3}$ RPM
SIDE I



Treble-Aires

1. Wayfaring Stranger - P. D.
2. Heavenly Highway - Loretta Seel
3. Heaven Some Sweet Day - Truman Darnell

The Chord-Aires

1. I Wouldn't Take Nothing For My Journey - Goodman - Jimmie Davis Music Co.
2. I'm Nearer Home - Stamp-Baxter
3. That Heavenly Home

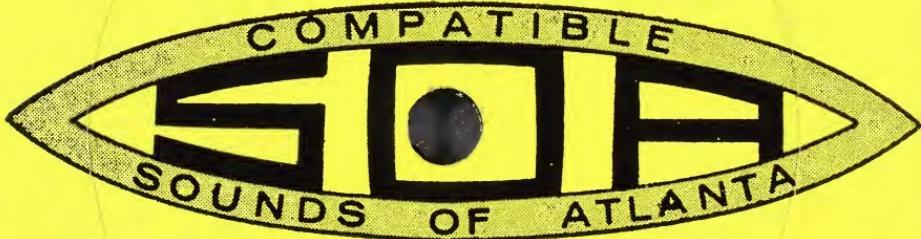
ATLANTA SOUND RECORDING STUDIOS INC.

THE COMPATIBLE SOUNDS OF ATLANTA

FIRST ANNIVERSARY SOUNDS
OF ATLANTA GOSPEL SINGING
TREBLE-AIRES - THE CHORD-AIRES
SINGING FOSTERS - DALE TRIO

S.O.A.-1061-2

33 $\frac{1}{3}$ RPM
SIDE 2



Singing Fosters

1. Little Is Much - Mrs. T. W. Suffield
2. Swing Down Chariot - York
3. Old Fashioned Meeting - Gaither

Dale Trio

1. The Old Gospelship - P. D.
2. The Upper Room
3. He Whispers Sweet Peace To Me - Ramsey

ATLANTA SOUND RECORDING STUDIOS INC.

COMMODORE

THE LEIDERKRANZ SESSIONS— EDDIE CONDON

EDDIE CONDON AND HIS BAND

1. I AINT GONNA GIVE NOBODY NONE OF MY JELLY ROLL (Williams-Williams) 2:58
2. I AINT GONNA GIVE NOBODY NONE OF MY JELLY ROLL No. 2 (Williams-Williams) 2:58

XPL 15355
MONO

AM 15355
SIDE 1

3. STRUT MISS LIZZIE (Krauter-Layton) 3:00
4. STRUT MISS LIZZIE No. 2 (Krauter-Layton) 3:01
5. IT'S RIGHT HERE FOR YOU! (Bradford) 3:10
6. IT'S RIGHT HERE FOR YOU! No. 2 (Bradford) 2:56
7. RATTIN' THE JACK (Smith-Berry) 2:55

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COMMODORE

THE
LEIDERKRANZ SESSIONS—
EDDIE CONDON
EDDIE CONDON AND HIS BAND

1. GEORGIA GRIND (Williams-Allen) 2:53
2. GEORGIA GRIND - No. 2 (Williams-Allen) 2:56
3. OH, SISTER AINT THAT HOT (White-Condon-Geraldson) 2:50

XFL 15355
MONO

BM 15355
SIDE 2

4. OH, SISTER AINT THAT HOT - No. 2 (White-Condon-Geraldson) 2:46
5. DANCING FOOL (Snyder-Smith)-Wheeler) 2:47
6. DANCING FOOL - No. 2 (Snyder-Smith-Wheeler) 2:50
7. YOU'RE SOME PRETTY DOLL (Williams) 2:50
8. YOU'RE SOME PRETTY DOLL No. 2 (Williams) 2:53

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flame
OFR-056
Old Flame Recs

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B

old
flame
OFR-056

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TWO FRIENDS

V.P.
RECORDS

SIDE A

SIR 006

Arranged/
Produced by:
M. Bennett
P. Lindsay

"Musically
Touching
the
World"

*Division of SHADOWS
International, Inc.*

Distributed by:
V.P. RECORDS
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(718) 291-7058
(800) 441-4041

Published By
*Shadows International Music,
B.M.I.*

DREAMING

Brian Gold, Tony Gold & Tuffist
BRIAN/TONY GOLD & TUFFIST

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TWO FRIENDS

RECORDS

SIDE B

SIR 006

Arranged/
Produced by:
M. Bennett
P. Lindsay

"Musically
Touching
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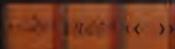
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VERSION

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COOLDSSPECKS

NEUROPLASTICITY



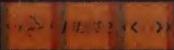
SIDE 1
A BROKEN MEMORY
BODIES AT BAY
OLD KNIVES
A QUIET SKILL
EXIT PLAN

1507.1

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COODSSPECKS

NEUROPLASTICITY



SIDE 2
LET LOOSE THE DOGS
ABSISTO
LIVING SIGNS
A FORMAL INVITATION
A SEASON OF DOUBT

9387-1

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HARLEM HOLIDAY: New York Rhythm & Blues - Volume Two

SEND FOR
FREE
CATALOG

COL 5052
SIDE ONE

1. THE GIRL NEXT DOOR - Earl Lewis And The Channels - (Lewis-Robinson) - Fire (BMI)
2. WHILE OUR HEARTS ARE YOUNG - The Federals -
(Harrison-Robinson) - Maggie Music (BMI)
3. WHAT DO YOU DO (To Make Me Love You So) - The Topps -
(L. Green-H. Green) - Bob-Dan Music (BMI)
4. PLEASE TELL THE ANGELS - Lewis Lymon & The Teenchords -
(Robinson-Barrett-Lymon) - Fire (BMI)
5. HOW COULD YOU - The Mello Moods - (Turnero) - Bob-Dan (BMI)
6. TRUE LOVE - The Scarlets - (Paris-Hopkins) - Bob-Dan (BMI)
7. COME TO ME - The Quadrells -
(Williams-Robinson) - Spinning Wheel Mus. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



HARLEM HOLIDAY: New York Rhythm & Blues - Volume Two

SEND FOR
FREE
CATALOG

COL 5052
SIDE TWO

1. MY DIANE - The Charts - (Grier-Robinson) - Everlast (BMI)
2. ON YOUR MARK - The "C" Notes - (Dixon-Lynn) - Everlast Pub. (BMI)
3. MY HEART IS SAD - Earl Lewis And The Channels - (Lewis-Robinson) - Fire (BMI)
4. CORA LEE - Little Bobby Rivera & The Hemlocks - (Jefferson-Robinson) - Fire (BMI)
5. CLOSE YOUR EYES - The Pretenders - (Duncan-Robinson) - Spinning Wheel (BMI)
6. MAGIC MIRROR - The Whirlers - (Dunn) - Spinning Wheel (BMI)
7. COME NEXT SPRING - The Extremes - (Extremes) - Everlast (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

CREED RECORDS

GARDENS, NOT BATTLEFIELDS
HARRISON JOHNSON and
THE LOS ANGELES COMMUNITY CHOIR

NOT FOR SALE

Promotional
Copy

SIDE ONE

Produced By:
Shannon Williams

STEREO
CR-3103-A
(P.C) 1981
NASHBORO

1. MAKE MORE LOVE (DON'T MAKE WAR) 3:38
Hubert Heard/ Bankrupt Music Company
2. I'M SO THANKFUL 3:42
Henry Jackson/ Candor Music Company
3. NEVER ALONE 2:46
(PD)
4. GOD'S WAY 3:43
Harrison Johnson/ Excellorec Music Co. BMI
5. THANK YOU LORD FOR
SAVING MY SOUL 3:02
(PD)

**CREED
RECORDS**

GARDENS, NOT BATTLEFIELDS
HARRISON JOHNSON and
THE LOS ANGELES COMMUNITY CHOIR

NOT FOR SALE

Promotional
Copy

SIDE TWO

Produced By:
Shannon Williams

STEREO
CR-3103-B
(P.C) 1981
NASHBORO

1. HELP US MASTER 4:12
Henry Jackson/Candor Music Company
2. LET JESUS LEAD YOU 3:29
(PD)
3. IT'S YOUR LIFE 3:27
Henry Jackson/ Candor Music Company
4. IT'S A SHAME
(IF YOU DON'T GIVE YOUR LOVE TO HIM) 3:00
(PD)
5. GIVE US PEACE 2:42
Harrison Johnson/Excellorec Music Company BMI

R. D.
Jerry Byrd

STEEL GUITAR FAVORITES

Steel Guitar Vintage Classics

SIDE 1

VINTAGE CLASSICS
No. 2

1. Steelin' The Blues
2. Steel Guitar Rag
3. Cocoanut Grove
4. Texas Playboy Rag
5. Limehouse Blues
6. The Jitterbug Waltz

Jerry Byrd

STEEL GUITAR FAVORITES

Steel Guitar Vintage Classics

SIDE 2

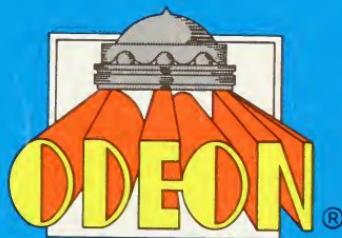
VINTAGE CLASSICS
No. 2

1. Panhandle Rag
2. Steelin' The Chimes
3. Wang Wang Blues
4. Georgia Steel Guitar
5. Wabash Wah Wah Blues
6. Gold Coast Blues

TANGO MANIA

- 1 EL CHOCLO (Tango) (A.G. Villoldo-C. Marambio Catán-E.S. Discépolo) 3:45
- 2 NOSTALGIAS (Tango) (Enrique Cadicamo-Juan Carlos Cobian) 3:47
- 3 LA YUMBA (Tango) (Osvaldo Pugliese) 2:47

Lado A
Stereo
IL7-7502-A



- 4 ORGULLO CRIOLLO (Tango)
(Julio De Caro-Pedro Laurenz) 3:44
- 5 LA PUNALADA (Milonga)
(Pintin Castellanos-Esteban C. Flores) 2:48
- 6 CUESTA ABAJO (Carlos Gardel-Alfredo Le Pera) 3:20

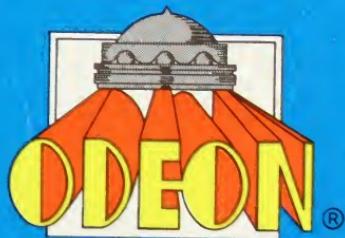
1,2,4,5: Sexteto Mayor 3: Osvaldo Pugliese
6: Carlos Gardel

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TANGO MANIA

- 1 QUEJAS DE BANDONEON (Tango)
(Juan de Dios Filiberto) 3:27
- 2 UNO (Tango) (Mariano Mores-
Enrique Santos Discepolo) 4:22
- 3 MI NOCHE TRISTE (Tango)
S. Castriota-P. Contursi) 3:30

Lado B
Stereo
IL7-7502-B



- 4 TAQUITO MILITAR (Milonga)
(Mariano Mores) 2:22
- 5 ADIOS NONINO (Tango)
(Astro Piazzolla) 4:00
- 6 RUBIAS DE NEW YORK (Fox-Trot)
(Carlos Gardel-Alfredo Le Pera) 2:22

1,2,4,5: Sexteto Mayor 3: Osvaldo Pugliese
6: Carlos Gardel

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HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side One

1. EVERY DAY OF THE WEEK - THE STUDENTS - (P. Tyus) - Vance Music (BMI)
2. MARY LEE - THE RAINBOWS - (Rainbows) - Bob-Dan (BMI)
3. ZOOM ZOOM ZOOM - THE COLLEGIANS - (Hayes-Jackson-Winley) - Ethel Byrd-Ninny (BMI)
4. DANCE GIRL - THE CHARTS - (L. Cooper) - Everlast (BMI)
5. TONIGHT - THE LOVE NOTES - (Holland-Johnson-Robinson) - Everlast (BMI)/Pollard Music
6. LITTLE BOY AND GIRL - THE KODAKS - (McKinnon-Robinson) - Everlast (BMI)
7. LYDIA - LEWIS LYMON & THE TEENCHORDS
(Lymon-Robinson) - Fire (BMI)
8. WHILE WALKING - THE FABULAIRES
(Stanley-Uniman-Green-Davis) - G & H Music (BMI)
9. NEVER LET YOU GO - THE FIVE DISCS
(Five Discs) - Original Music (BMI)
10. BING BONG - THE SILHOUETTES
(Silhouettes) - X. Williams (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side Two

1. TRICKLE TRICKLE - THE VIDEOS - (Videos-Henderson) - G & H Music (BMI)
2. LET'S GO FOR A RIDE - THE COLLEGIANS - (Harlan-Jackson) - Sylvia (BMI)
3. HEY GIRL - THE PERFECTIONS - (Perfections) - Crimson Pub. (BMI)
4. FINE FINE FRAME - THE CONTINENTALS - (Hicks-Robinson) - Spinning Wheel (BMI)
5. COUNTING THE STARS - THE LADDERS - (Cooper-Robinson) - Everlast (BMI)
6. DARLING - THE DEBONAIRES - (E. Claud - W. Jackson) - Lowery Music (BMI)
7. THE CLOSER YOU ARE - THE MAGNIFICENT FOUR
(M. Robinson-M. Lewis) - Spinning Wheel Music (BMI)
8. ALWAYS BE FAITHFUL - THE MONARCHS
(Monarchs-Furgess-Kornegay) - Flame (BMI)
9. SO WHY - THE BOB CHORDS
(Hamilton-Johnson-Robinson) - Everlast (BMI)
10. OO-WEE BABY - THE IVY-TONES
(Ivy-Tones) - Carney Music (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



Collectables

HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side Three

1. RAMA LAMA DING DONG - THE EDELS - (G. Jones, Jr.) - Jumbo Music/Twin Music, Inc., (BMI)
2. BIM BAM BOOM - THE EL DORADOS - (Jones) - Tollie (BMI)
3. HEY LITTLE SCHOOL GIRL - THE PARAGONS - (Paragons-Winley) - Ninnny Music (BMI)
4. ZOOP - THE CHARTS - (L. Cooper-C. Johnson) - Pollard Music Inc./Everlast Pub. (BMI)
5. PICTURE OF LOVE - THE CONTINENTALS
(Hicks-Robinson) - Spinning Wheel (BMI)
6. OH GEE, OH GOSH - THE KODAKS - (Kodaks) - Fire (BMI)
7. LONG TALL GIRL - THE CARNATIONS
(Junis McKeithen-Malu Renel) - Lescap Music (BMI)
8. HONEY HONEY - LEWIS LYMON & THE TEENCHORDS
(Robinson-Barrett) - Fire (BMI)
9. DREAMS ARE FOR FOOLS - THE REVALONS
(Simpkins-Carter) - Don Music Co. (BMI)
10. TIME MAKES YOU CHANGE - THE DELLS
(M. McGill) - Conrad (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



Collectables

HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side Four

1. BABALU'S WEDDING DAY - THE ETERNALS - (Girona-Martin-Miranda) - Martin Manor Pub. (BMI)
2. FALSE ALARM - THE REVELS - (Salvador-Colclough) - Arc Music Corp. (BMI)
3. HONG KONG - THE QUINNS - (Quinns-Coleman-Winley) - Ethel Byrd-Ninny (BMI)
4. HOT DOG DOOLY WAH - THE PYRAMIDS - (Richard Van Dyke) - Saxon Music Corp (BMI)
5. NOW - THE VELTONES - (Brown) - Lost Nite Music (BMI)
6. RUN AROUND BABY - THE KODAKS - (Kodaks) - Fire (BMI)
7. I'M NOT TOO YOUNG TO FALL IN LOVE -
LEWIS LYMON & THE TEENCHORDS - (Cook) - Hill & Range (BMI)
8. CORA LEE - LITTLE BOBBY RIVERA & THE HEMLOCKS
(Jefferson-Robinson) - Fire (BMI)
9. FAT-FAT-FAT! MOM-MI-O - THE CHALETS
(Chalets) - Ro-Jo Pub. Co. (BMI)
10. DON'T LEAVE ME - THE MAGNIFICENTS
(P. Boyd-L. Reed) - Tollie (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



RELIC

THE UNIVERSALS

LP 5006

SIDE A

1. AGAIN
2. GOOD LOVING
3. THE LOVE I LONG FOR
4. THAT'S MY BABY
5. EBBTIDE
6. DEAR LORD
7. TEARS IN MY EYES



RELIC

THE UNIVERSALS

LP 5006

SIDE B

1. DEAR RUTH
2. THAT'S MY BABY
3. LOVE IS A RIVER
4. HAVE MERCY BABY
5. I'LL BE SATISFIED
6. DON'T LEAVE ME THIS WAY
7. MONEY HONEY



Collectables

HARLEM HOLIDAY: New York Rhythm & Blues - Volume One

SEND FOR
FREE
CATALOG

COL 5051
SIDE ONE

- 
1. CASTLE IN THE SKY - The Bop Chords - (Harriston-Dailey-Johnson) - Everlast (BMI)
 2. MY DARLING TO YOU - The Bop Chords - (Harriston-Dailey-Johnson) - Everlast (BMI)
 3. WHEN I WOKE UP THIS MORNING - The Bop Chords -
(Smarr-Ivey-Johnson-Robinson) - Everlast (BMI)
 4. I REALLY LOVE HER SO - The Bop Chords -
(Hamilton-Johnson-Robinson) - Everlast (BMI)
 5. SO WHY - The Bop Chords - (Harriston-Johnson-Robinson) - Everlast (BMI)
 6. BABY - The Bop Chords - (Harriston-Johnson-Robinson) - Everlast (BMI)
 7. MARY - The Thunderbirds - (Ruffib-Bowden-Robinson) - Everlast (BMI)
 8. IN MY THUNDERBIRD - The Thunderbirds -
(Ruffib-Bowden-Robinson) - Everlast (BMI)

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Collectables

HARLEM HOLIDAY: New York Rhythm & Blues - Volume One

SEND FOR
FREE
CATALOG

COL 5051
SIDE TWO

1. LORRAINE - The Harmonaires - (Holland-George-Johnson) - Everlast (BMI)
2. COME BACK - The Harmonaires - (Holland-George-Johnson) - Everlast (BMI)
3. UNITED - The Love Notes - (Hicks-Johnson-Robinson) - Pollard-Everlast (BMI)
4. TONIGHT - The Love Notes - (Holland-Johnson-Robinson) - Pollard-Everlast (BMI)
5. DON'T GO - The Love Notes - (J. Hicks-C. Johnson) - Everlast (BMI)
6. IF I COULD MAKE YOU MINE - The Love Notes -
(J. Hicks-C. Johnson) - Everlast (BMI)
7. TONIGHT - The Pretenders - (Melvin-Duncan) - Everlast (BMI)
8. I LOVE YOU SO - The Pretenders - (Jones) - Everlast (BMI)
9. COUNTING THE STARS - The Ladders - (Cooper-Robinson) - Everlast (BMI)
10. I WANT TO KNOW - The Ladders -
(Cooper-Robinson) - Everlast Mus. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



UNITED ARTISTS RECORDS

JIMMY
ROSELLI

SIDE I
STEREO
UAS-5641
Produced by
LeRoy Holmes

Simmo 'E Napule
... Paisà

1. SIMMO 'E NAPULE ... PAISA • 3:54
(Fiorelli/Valente)
2. CONNOLA D'AMMORE • 3:13
(F. Fiore/G. Lama)
3. NUN'A PENZO PROPRIO CCHIU • 2:56
(V. Capillo/G. Lama)
4. VIERNO • 3:40
(A. DeGregorio/Acampora)
5. VINT'ANNE • 3:50
(Della Gatta/Matassa)
6. MUNASTERIO 'E SANTA CHIARA • 4:51
(M. Galdieri/A. Barberis)

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Musical SDRM
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UNITED ARTISTS RECORDS

JIMMY
ROSELLI

SIDE 2

STEREO

UAS-5641

Produced by
LeRoy Holmes

Simmo 'E Napule
... Paisà

1. ARIA 'E PUSILLECO • 2:52
(L. DeMartino/D. Furno)
2. AVEMMARIA • 3:52
(C. DeFlaviis/G. Lama)
3. DIMME ADDO STAJE • 3:30
(E. Barile/E. V. DiGianni)
4. PECCHE SI FEMMENA • 4:55
(M. & C. Salerni)
5. PASSIONE ARDENTE • 3:33
(A. DeGregorio/G. Rossetti)
6. CIENTO CATENE • 4:09
(A. Chiarazzo/R. Ruocco)

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Power House
IMAGINATIONS
of the Caribbean

IMA-1006
Music Published By:
The Imaginations

SIDE A
33 1/3 RPM
Brown Sugar
Production

- 1.-Jump With The Imagi 6:07
(Alphonso Demming "Platts")
- 2.-Gemme Pan 3:20
(Steve Tyrell)
- 3.-Cha Cha Cha 4:05
(Funk Gums)

Dist. By: BROWN SUGAR PRODUCTION, INC. P.O. BOX 8769 St. Thomas U.S.V.I. 00801/Ph.(809)776-2248



Power House
IMAGINATIONS
of the Caribbean

IMA-1006
Music Published By:
The Imaginations

SIDE B
33 1/3 RPM
Brown Sugar
Production

- 1.-Jockey Style 6:39
(Sergio "Messiah" Feliciano)
- 2.-Hard Core Soca 4:34
(Daryl Scott / Wilfredo Michael)
- 3.-Hands On You Kimbo 6:01
(George (Val) Whyte)

Dist. By: BROWN SUGAR PRODUCTION, INC. P.O. Box 8769 St. Thomas U.S.V.I. 00801 / Ph.(809)776-2248

NUTRICIZE

Recording Co., Inc.

NUTRICIZE WITH GWENDOLYN BYE

SIDE A

DM-82029 A

1. THIS IS FOR ME/BREATHING AND PUMPING 4:49
by: ANN S. CLARK
2. WHEN I'M LOVING YOU/FLEXIONS 4:36
by: NATHANIEL WILKIE / PHIL HURTT
3. WORK THAT BODY OUT/BICYCLE 4:24
by: ANN S. CLARK / PHIL HURTT
4. DON'T TAKE IT AWAY/REST AND STRETCH 4:51
by: ANN S. CLARK / PHIL HURTT
5. LADY BLUE/SITTING EXERCISES 4:07
by: NATHANIEL WILKIE / PHIL HURTT

All songs published by:
P.H. Factor Music/BMI

NATIONALLY DISTRIBUTED BY NLDC, PHILA., PA.

NUTRICIZE

Recording Co., Inc.

NUTRICIZE WITH GWENDOLYN BYE

SIDE B

DM 82029 B

1. AH-OOH/TUG OF WAR 4:00

by: PHIL HURTT/ANN S. CLARK/NATHANIEL WILKIE

2. WILL YOU BE THERE? /HIP ROLLS 4:32

by: PHIL HURTT/ANN S. CLARK

3. BE YOURSELF/BOUNCE AND STRETCH 4:43

by: PHIL HURTT

4. YOUR TUMMY'S TAKING OVER/MARCH AND JOG 4:27

by: D. EVANS/PHIL HURTT

5. ANNIE'S LOVE SONG/

BODY SWINGS AND ARM REACH 5:05

by: ANN S. CLARK/PHIL HURTT

All songs published by:

P.H. Factor Music/BMI

NATIONALLY DISTRIBUTED BY NLDC, PHILA., PA.



SIDE ONE

FF 460

BELL AND SHORE LITTLE MOVIES

1. PRETTY PLAINS GIRL 5:00
(N. Bell/Swimming Bird Music/ASCAP)
2. MUCH TOO YOUNG TO DIE 2:35
(R. Gabbard/Acuff-Rose/BMI)
3. THE OUTLAW SAM BASS 5:40
(N. Bell/Swimming Bird Music/ASCAP)
4. MEXICAN EYES 5:20
(N. Bell/1010 Tunes/ASCAP)
5. HONORARY TEXAN 3:32
(N. Bell/Swimming Bird Music/ASCAP)
6. RENO'S GONE 3:15
(N. Bell/Swimming Bird Music/ASCAP)

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SIDE TWO

FF 460

BELL AND SHORE LITTLE MOVIES

1. EVERY TIME I'M CRYING 3:33
(N. Bell/1010 Tunes/ASCAP)
2. INTERSTELLAR CATTLE CALL 3:48
(N. Bell/Swimming Bird Music/ASCAP)
3. BILLY JOE MEXICO 3:45
(N. Bell/Swimming Bird Music/ASCAP)
4. GULF COAST BLUES 3:09
(C. Williams)
5. HE'S BEEN DRUNK EVER SINCE HIS WIFE
WENT PUNK (N. Bell/Swimming Bird Music/ASCAP) 4:30
6. BARELY 20 PROOF 5:06
(N. Bell/Swimming Bird Music/ASCAP)

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CSPS 1671
(CSPS 1671A)
(AE1-1010)

33 1/3 RPM
SIDE ONE
STEREO

ROCK & ROLL
IS HERE TO STAY

1. MR. LEE -The Bobbettes-
2. SUGAR SHACK -Jimmy Gilmer-
3. HUSHABYE -The Mystics-
4. ONE FINE DAY -Chiffons-
5. YOU CAN'T SIT DOWN
-Dovells-

MADE IN CANADA



CSPS 1671
(CSPS 1671B)
(AE1-1010)

33 1/3 RPM
SIDE TWO
STEREO

ROCK & ROLL
IS HERE TO STAY

1. ROCKIN' ROBIN -Bobby Day-
2. SINCE I FELL FOR YOU -Lenny Welch-
3. GO JIMMY GO -Jimmy Clanton-
4. THE STROLL -The Diamonds-
5. MY GUY -Mary Wells-

MADE IN CANADA

KEVIN LYTTLE

"TURN ME ON"

Includes

Remix featuring Spragga Benz

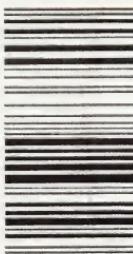
KEVIN LYTTLE

TURN ME ON

Arnold Hennings, Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin Scandrick,
Courtney Douglas Sills, K. Lyttle, Reeon Primus; EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music, C. Sills Publishing, ASCAP,
EMI Music Publishing Ltd.

A

33 1/3 RPM



0 - 0
1 - 4
2 - 8
3 - 8
4 - 7
5 - 7
6 - 1
7 - 0



1. Album Version 3:13
2. Club Mix 3:58
3. Album Instrumental 3:13

Produced by Adrian Bailey at Sky Studio, courtesy of Classic Vibes.

Additional Production and Mix by Jeremy Wheatley for 365 Artists

This composition embodies portions of "All My Love" written by Arnold W Hennings,
Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin E Scandrick, Courtney Douglas Sills,
published by EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music and C. Sills Publishing (ASCAP)

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0-88374

KEVIN LYTTLE

TURN ME ON

Arnold Hennings, Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin Scandrick,
Courtney Douglas Sills, K. Lyttle, C. Grant; EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music, C. Sills Publishing, ASCAP,
EMI Music Publishing Ltd, Spragga Benz Music, BMI

B

33 1/3 RPM



0 - 7567 - 88374 - 0 1



1. Remix Feat. Spragga Benz 3:20
2. Remix Instrumental 3:20

Produced by Jeremy Harding for 2 Hard Productions Ltd.

This composition embodies portions of "All My Love" written by Arnold W Hennings,
Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin E Scandrick, Courtney Douglas Sills,
published by EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music and C. Sills Publishing. (ASCAP)

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0-88374

"TEMPTED TO TOUCH"

Single from Rupee's debut Atlantic album

1 ON 1

In stores October 12th

RUPEE

The New Soul of Soca

RUPEE

TEMPTED TO TOUCH

(Rupert Clarke and Darron Grant) EMI Music Pub (U.K.) PRS, Underground Music

A

33 1/3 RPM



0 - 7567 - 93312 - 0 5



1. Album Version 3:42
2. Instrumental 3:42

Produced by: Darron Grant For Underground Studios
Mixed by: Darron Grant

©

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0-93312

RUPEE

TEMPTED TO TOUCH

(Rupert Clarke, Salaam Remi, Darron Grant) EMI Publishing (U.K.) PRS, Salaam Remi Music ASCAP
Admin. EMI Music, Underground Music



0-7567-93312-0

33 1/3 RPM

B



- 1. BOOMTUNES Remix 3:44
 - 2. BOOMTUNES Remix Instrumental 3:44

Produced by: SALAAMREMI.COM

Mixed by SALAAMRÉMI.COM and Gary "Mon" Noble
Contains Portions of "Golden Seal" (an original rhythm by Salaam Remi)
Published by Salaam Remi Music Administered by EMI Music Publishing

29

Mixed
Con
Pub

Contains Portions of "Golden Seal" (an original rhythm by Salaam Remi)
Published by Salaam Remi Music Administered by EMI Music Publishing

0-93312

REMI.COM
and Gary "Mon" Noble
Original rhythm by Salaarn Remi
Produced by EMI Music Publishing
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VANGUARD THE CONNOISSEUR
RECORDINGS FOR V

STEPHEN C FRAUENTHAL
412 N RIDGE ST
PORT CHESTER NY 10573

THE NEWPORT FOLK FESTIVAL, 1964
Evening Concerts, Vol. 1

PETE SEEGER

1. Oh Mary Don't You Weep 4:25
2. Never Wed an Old Man 2:25

VRS-9184-A
XTV 105551

Side One

SLEEPY JOHN ESTES

3. Corinna 2:35
- BUFFY SAINTE-MARIE
4. Melora 3:05
5. Cod'ine 4:35
- JOSÉ FELICIANO
6. La Bamba 2:42
7. El Pastor 2:22
8. I'm Satisfied with My Babe 1:55

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Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.



RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE NEWPORT FOLK FESTIVAL, 1964

Evening Concerts, Vol. 1

RODRIGUEZ BROTHERS

1. Yo Soy Negro 2:45

VRS-9184-B
XTV 105552

Side Two

PHIL OCHS

2. The Power and the Glory 2:00
3. Draft Dodger Rag 2:15

FRANK PROFFITT

4. Tom Dooley 2:20
5. Moonshine Still 1:50

JIM KWESKIN AND THE JUG BAND

6. I'm a Woman 3:50
7. Sadie Green 2:45
8. My Gal 3:18

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Recorded in U.S.A.



Special Products

RCA

Candlelite Music,
Inc. Proudly
Presents



The Legendary Magic Of
Eddy Arnold



Side A Stereo
DVL1-0419-A

- 1 Turn The World Around
- 2 Gonna Find Me A Blue Bird
- 3 Then You Can Tell Me Goodbye
- 4 Anytime
- 5 Make The World Go Away
- 6 Just Call Me Lonesome
- 7 The Tip Of My Fingers
- 8 Cattie Call
- 9 I Want To Go With You
- 10 Somebody Like Me

1,3,7,9,10, Arranged & Conducted by
Bill Walker 2, with Charlie Green's
Orchestra 4, The Tennessee Plowboy and
his Guitar 6, & his Guitar

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Special Products

RCA

Candlelite Music,
Inc. Proudly
Presents

The Legendary Magic Of
Eddy Arnold



Side B Stereo
DVL1-0419-B

- 1 Lonely Again
 - 2 I've Been Thinking
 - 3 What's He Doin' In My World
 - 4 A Little Heartache
 - 5 Misty Blue
 - 6 May The Good Lord Bless And Keep You
 - 7 Cowboy
 - 8 I Really Don't Want To Know
 - 9 Moily
 - 10 You Don't Know Me
- 1,5, Arranged & Conducted by Bill Walker
2, & His Guitar 6,8, The Tennessee Plowboy
and his Guitar 7, Strings Arranged by
Bill McElhiney 9, & The Needmore Creek
Singers 10, with Orchestra & Choir
Conducted by Charles Grean

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AUTUMN

Records

KAY SUMMERS

SINGS NASHVILLE GREATS

33 1/3 RPM
STEREO

Side One
(9554)

1. BORN TO LOSE—2:48
(Frankie Brown—BMI)
2. THERE GOES MY EVERYTHING—2:45
(Frazier & Huskey—BMI)
3. MAKE THE WORLD GO AWAY—2:55
(Hank Cochran—BMI)
4. FOR THE GOOD TIMES—3:22
(Kris Kristofferson—BMI)
5. PLEASE RELEASE ME—3:19
(Eddie Miller—BMI)

AUTUMN

Records

KAY SUMMERS

SINGS NASHVILLE GREATS

33 1/3 RPM
STEREO

Side Two
(9555)

1. HELP ME MAKE IT THROUGH
THE NIGHT—3:01
(Kris Kristofferson—BMI)
2. HELLO DARLING—2:11
(Conway Twitty—BMI)
3. DON'T TOUCH ME—2:35
(Hank Cochran—BMI)
4. HE'LL HAVE TO GO—2:15
(J. Allison & A. Allison—BMI)
5. TENNESSEE WALTZ—2:19
(Redd Stewart & Pee Wee King
BMI)

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MICHEL COLOMBIER

1. SUNDAY
- +2. TAKE ME DOWN
3. DREAMLAND
4. QUEENS ROAD
- *5. OVERTURE
6. BIRD SONG

All compositions written by Michel Colombier except

+Michel Colombier/Lois Walden

Produced by DENNY DIANTE for COLDEYE PRODUCTIONS

Published by Sweet Lady Music except *Coldeye Music

Ⓟ © 1979 Chrysalis Records Ltd.

MICHEL COLOMBIER



Chrysalis

1

WWS-81222

(CHR-1212-A)

STEREO

33 1/2 r. p. m.

JAPAC

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MICHEL COLOMBIER

1. LAYAS
2. DO IT
3. SPRING
4. THE DANCING BULL
5. AUTUMN LAND

All compositions written by Michel Colombier
Produced by DENNY DIANTE for COLDEYE PRODUCTIONS
Published by Sweet Lady Music
℗ © 1979 Chrysalis Records Ltd.

2

WWS-81222
(CHR-1212-B)
STEREO
 $33\frac{1}{3}$ r. p. m.


MICHEL
COLOMBIER



Chrysalis

SAVOY

TM

SL 14245
(SL-14245-A)

SIDE 1
33 $\frac{1}{3}$ RPM

JAMES CLEVELAND
and the
SOUTHERN CALIFORNIA COMMUNITY CHOIR

1. PSALMS # 134
2. YOU NEED JESUS
3. FOR YOU I'M PRAYING
4. LOOKING FOR A HOME
5. JESUS SAVIOR PILOT ME

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SAVOY

TM

SL 14245
(SL-14245-B)

SIDE 2
33 $\frac{1}{3}$ RPM

JAMES CLEVELAND
and the
SOUTHERN CALIFORNIA COMMUNITY CHOIR

1. GOD'S BEEN GOOD TO ME
2. I CAN'T SEE MYSELF WITHOUT THE LORD
3. SAVIOR LIKE A SHEPHERD
4. I CAN'T THANK GOD ENOUGH
5. IT'S AMAZING

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KENELLIE PRODUCTION

SOKAH ROCKY SOKAH
Ellie Matt and the G.I.'s BRASS

Side A

GI 110

- TEMPO - McCartha Lewis 4:17
- BOOTEY (Vocal) - Casey/Finch 3:25
- ROCKY'S THEME - Bill Conti 3:01
- WHEELS (Sokah) - Copyright 4:20
- JAMBACK - Elston Nero 3:47

Dist. by Straker Productions

KENELLIE PRODUCTION

SOMAH ROCKY SOKAH
Ellie Matt and the G.I.'s BRASS

Side B

GI 110

- ACTION IS TIGHT (Sokah) - McCartha Lewis 3:45
NACHANAL - Elston Nero 3:35
HALLELUJAH CHORUS - Traditional 4:03
BOOTEY (Instrumental) - Casey/Fincr. 3:25
JUDGES - Winston Bailey 5:18

Dist. by Straker Productions

True

RECORDS INC.

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T-1001 LPS

VOL. I

© True Records
Inc. — 1977

CLAUDE
KING'S
GREATEST
HITS

SIDE ONE

STEREO



1. WOLVERTON MOUNTAIN 2:55
(C. King-M. Kilgore/Painted Dessert Music—BMI)
2. ALL FOR THE LOVE OF A GIRL 2:46
(J. Horton/Vogue Music—BMI)
3. SAM HILL 2:14
(T. Collins/Central Songs—BMI)
4. LAURA (What's He Got That I Ain't Got) 2:32
(L. Ashley-M. Singleton/AI Gallico Music—BMI)
5. MARY'S VINEYARD 2:55
(B. Wilkins-W. Thompson/Rose Bridge Music—BMI)

Produced By:
Howard A. Knight, Jr.

Dist. By World Wide Music, Inc. — 1300 Division St., Nashville, Tn. 37203



RECORDS INC.

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NOT FOR SALE

T-1001 LPS

VOL. I

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Inc. — 1977

STEREO



CLAUDE
KING'S
GREATEST
HITS

SIDE TWO

1. TIGER WOMAN 2:58
(C. King-M. Kilgore/AI Gallico Music—BMI)
2. LITTLE BUDDY 2:52
(C. King/AI Gallico Music—BMI)
3. CHIP 'N' DALE'S PLACE 2:43
(N. Wilson-D. Hoffman/AI Gallico-Algee Music—BMI)
4. BIG RIVER, BIG MAN 2:32
(G. Watson-M. Phillips/Robbins Music—ASCAP)
5. THE COMANCHEROS 2:12
(A. Newman/Robbins Music—ASCAP)

Produced By:
Howard A. Knight, Jr.

Dist. By World Wide Music, Inc. — 1300 Division St., Nashville, TN 37203



BLACK BOX

2 + 2

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NETWORK-MORE MUSIC

33t



30141
30141/1

CARRERE

1. EVERYBODY EVERYBODY 5'18
2. I DON'T KNOW ANYBODY ELSE 4'30
3. OPEN YOUR EYES 5'00
4. FANTASY * 5'15

All songs written, Arranged and Conducted by
M. Limoni-V. Semplici and Davoli
Excepted (*) Written by White-Del Barrio-White
Produced by Groove Groove Melody

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NETWORK-MORE MUSIC

33t



30141
30141/2

CARRERE

1. DREAMLAND 1'58
2. RIDE ON TIME 4'15
3. HOLD ON 5'45
4. GOSHT BOX 4'00
5. STRIKE IT UP 5'03

All songs written, Arranged and Conducted by
M. Limoni- V. Semplici and Davoli
Produced by Groove Groove Melody

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33t



30141

30141/3

CARRERE

1. BRIGHT ON TIME (**) (The Come Back Mix) 4'25
2. I DON'T KNOW ANYBODY ELSE (Soul Radio Mix) 4'30
3. EVERYBODY EVERYBODY (Freak Remix) 5'02
4. FANTASY (Psyche Remix) 5'48 (*)
5. GET DOWN (Radio Remix) 4'32

All songs written, Arranged and Conducted by
M. Limoni-V. Semplici and Davoli
Excepted (*) Written by White,
Del Barrio and White
Produced by Groove Groove Melody

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33t



30141

30141/4

1. RIDE ON TIME (Garage Trip) 5'30
2. I DON'T KNOW ANYBODY ELSE (Remix) 6'48
3. BLACK BOX MEGAMIX (Hot Club version) 10'50
 - Get down 1'23
 - Fantasy (*) 1'21
 - Open your eyes 1'54
 - Everybody everybody 1'41
 - Ride on time 1'27
 - I don't know anybody else 1'14
 - Strike it up 1'18

All songs written, Arranged and Conducted by
M. Limoni- V. Semplici and Davoli
Excepted (*) Written by White,
Del Barrio and White
Produced by Groove Groove Melody

CARRERE

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Made in France

**LPNC
5010-A**

33^{1/3}

Telexcord

NT. 5009 LP.

EQUIPE
ARISTON
C. A. ROSSI
BIEM

Produzione esclusiva per la C.D.M.

1. **LA SIEPE**
Pallavicini - Massara
2. **MI VA DI CANTARE**
Bertero - Buonassisi - Valleroni
3. **CASA BIANCA**
Don Backy - La Valle
4. **LA VOCE DEL SILENZIO**
Limiti - Mogol - Isola
5. **IL RE D'INGHilterra**
Nino Ferrer
6. **PER VIVERE**
Nisa - Bindi

TUTTO SANREMO '68

orchestra diretta da

VITTORIO PALTRINIERI

7. **LA VITA**
Amurri - Canfora
8. **GLI OCCHI MIEI**
Mogol - Donida
9. **DA BAMBINO**
Pradella - Angiolini
10. **CHE VALE**
Terzi - C. A. Rossi
11. **DEBORAH**
Pallavicini - Conte
12. **TU CHE NON SORRIDI MAI**
Terzi - Sili

TUTTI I DIRITTI RISERVATI - VIETATA RIPRODUZIONE E RADIODIFFUSIONE DI QUESTO DISCO DEPOSITATO - MADE IN ITALY

**LPNC
5010-B**

33^{1/3}

Telerecord

NT. 5010 LP.

ARISTON

BIEM

TUTTI I DIRITTI RISERVATI -

-

VETATA RIPRODUZIONE

E RADIODIFFUSIONE

Produzione esclusiva per la C.D.M.

- 1. QUANDO MI INNAMORO**
Panzeri - Pace - Livraghi
- 2. LA TRAMONTANA**
Pace - Panzeri
- 3. UN UOMO PIANGE SOLO PER AMORE**
Gaspari - Marrocchi
- 4. LE SOLITE COSE**
Pallavicini - Donaggio
- 5. LA FARFALLA IMPAZZITA**
Mogol - Battisti
- 6. STANOTTE SENTIRAI
UNA CANZONE**
Queirolo - Bracardi

TUTTO SANREMO '68

orchestra diretta da

VITTORIO PALTRINIERI

- 7. LE OPERE DI BARTOLOMEO**
Bardotti - Cini
- 8. NO AMORE**
Pallavicini - E. Intra
- 9. CANZONE PER TE**
Endrigo - Bardotti
- 10. SERA**
Lo Vecchio - Vecchioni
- 11. IL POSTO MIO**
Testa - Renis
- 12. CANZONE**
Don Backy

TUTTO SANREMO '68
orchestra diretta da
VITTORIO PALTRINIERI
Produzione esclusiva per la C.D.M.
1. QUANDO MI INNAMORO
Panzeri - Pace - Livraghi
2. LA TRAMONTANA
Pace - Panzeri
3. UN UOMO PIANGE SOLO PER AMORE
Gaspari - Marrocchi
4. LE SOLITE COSE
Pallavicini - Donaggio
5. LA FARFALLA IMPAZZITA
Mogol - Battisti
6. STANOTTE SENTIRAI
UNA CANZONE
Queirolo - Bracardi
7. LE OPERE DI BARTOLOMEO
Bardotti - Cini
8. NO AMORE
Pallavicini - E. Intra
9. CANZONE PER TE
Endrigo - Bardotti
10. SERA
Lo Vecchio - Vecchioni
11. IL POSTO MIO
Testa - Renis
12. CANZONE
Don Backy
TUTTI I DIRITTI RISERVATI - VIETATA RIPRODUZIONE E RADIODIFFUSIONE DI QUESTO DISCO DEPOSITATO - MADE IN ITALY

 DISCOLUSO D
MILANO - ITALY

SAN REMO :1977:

STEREO DL LP1233
CP 1977

A

1. BELLA DA MORIRE
(Homo Sapiens)
2. TU MI RUBI L'ANIMA
(Collage)
3. ALLAH, ALLAH
(Daniel Sentacruz Ensemble)
4. TESORO MIO
(La Strana Societa)
5. OI TI PORTEREI
(Leano Morelli)
6. POESIE D'AMORE
(Juli & Julie)
7. GRAN PREMIO
(Albatros)

 DISCOLUSO D
MILANO - ITALY

SAN REMO :1977:

STEREO DL LP 1233
C.P. 1977

B

1. IL VECCHIETTO
(Domenico Modugno)
2. ARRIVEDERCI, PADRE
(Iva Zanicchi)
3. DEDICATO A TE
(Santino Rocchetti)
4. E INVECE CON TE
(Daniela Davoli)
5. MONICA
(I Santo California)
6. MA PERCHE?
(Matia Bazar)
7. CON TE CI STO
(Umberto Napolitano)

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VIETATA DUPLICAZIONE, PUBBLICA ESECUZIONE, RADIODIFFUSIONE DI QUESTO DISCO — MADE IN ITALY —

S.I.A.E.



3C 034 - 17300 M

A

«BLUE ITALIAN SKIES»

1. PICCOLISSIMA SERENATA (Ferrio - Amurri) Canta P. Giorgetti, in italiano
2. 'A SUNNAMBULA (Alfieri - Pisano) Canta R. Carosone, in napoletano
3. I TRE CUMPARI (N. Paone) Canta R. Carosone, in napoletano
4. PIGLIATE 'NA PASTIGLIA (Carosone - Nisa) Canta Oegè Di Giacomo, in napoletano - 5. ARMEN'S THEME (R. Bagdasarian) - 6. GUAGLIONE (Fanciulli - Nisa) Canta R. Carosone, in napoletano

RENATO CAROSONE

- 1, 2, 3, 4, 5: E IL SUO SESTETTO
- 6: E IL SUO QUARTETTO
(Arrang di R. Carosone)

EMI



«BLUE ITALIAN SKIES»

1. CNELLA LLA' (Taccani - Di Paola - Bertini) Canta R. Carosone, in napol.
2. LAZZARELLA (Modugno - Pazzaglia) Canta R. Carosone, in napol.
3. RICORDATE MARCELLINO? (Savona - Giacobetti) Canta P. Giorgetti - 4. SERENATELLA SCIUE' SCIUE' (De Mura Albano) Canta R. Carosone, in napol. 5. T'E' PIACIUTA (Rendine - Capillo) Canta Gegè Di Giacomo, in napol.
6. BUONANOTTE (Carosone-Nisa) Canta R. Carosone

RENATO CAROSONE

- 1, 2, 4, 6: E IL SUO SESTETTO
- 3, 5: E IL SUO QUARTETTO
(Arrang. di R. Carosone)

EMI

SAVOY

RECORDS

NON-BREAKABLE — 33 1/3 RPM

SAVOY 12181

SAVOY 12181A

LITTLE JIMMY SCOTT
"IF YOU ONLY KNEW"

1. OH WHAT I WOULDN'T GIVE
2. ALL OR NOTHING AT ALL
3. I'M THRU WITH LOVE
4. ADDRESS UNKNOWN
5. IF YOU ONLY KNEW

LONG

PLAYING MICROGROOVE

SAVOY

RECORDS

NON-BREAKABLE — 33 1/3 RPM

SAVOY 12181

SAVOY 12181B

LITTLE JIMMY SCOTT
"IF YOU ONLY KNEW"

1. AM I WRONG
2. IT'S OVER
3. I'LL NEVER DECEIVE YOU
4. RECESS IN HEAVEN
5. NEVER PEACE OF MIND

LONG PLAYING MICROGROOVE

ANGEL RECORDS



Manufactured in U.S.A.
(XAX.287) 33 1/3

Recorded in Europe
ANG. 35008

DE FALLA
"THE THREE CORNED HAT" SUITE

Record 1: The Milliner
Record 2: The Miller's Dance
Record 3: Final Dance

RAVEL

Record 4: LA Valse
THE PHILHARMONIA ORCHESTRA
CONDUCTED BY
IGOR MARKEVITCH

ANGEL RECORDS



®

Manufactured in U.S.A.
(XAX-288) 33

Recorded in Europe
ANG. 35008

PROKOFIEFF
SYMPHONY NO. 1 IN D MAJOR, OP. 25

"CLASSICAL"

Suite: 1-First Movement: Allegro

Suite: 2-Second Movement: Larghetto

Suite: 3-Third Movement: Gavotte

(Slow, Leisurely, Allegretto)

Suite: 4-Fourth Movement: Finale (Molto Vivace)

DUKAS

Bane: ST-LAURENT: SORCIER
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Side 2

Band 3: Sound off; You're in the Army now; Spanish guard mount
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The President's March

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4. ORLANDO GIBBONS: FANTASIA IN D MINOR (NO. 6)
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Side
2

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4. JOHN BULL: FANTASIA IN D MAJOR
5. JOHN BULL: ENGLISH TOY
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Marga Höffgen, contralto

Chorus & Orchestra of the
Teatro la Fenice

Vittorio Negri, conductor

(Chorus master:

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VIVALDI Te Deum in D major
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Marga Höffgen, contralto
Chorus & Orchestra of the
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Vittorio Negri, conductor
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(Ilan Chester) Arr. Ernesto

Si Todavia Me Quieres
(Manuel Garcia) Arr. Tommy Villariny

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(Fermin Iglesia) Arr. Tommy Villariny

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Arrevere

(Peter Velazques) Arr. Carlos "Cuto" Soto

Mágica Doncella

(Manuel Garcia) Arr. Tommy Villariny

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A black and white photograph of a hand emerging from a torn, crumpled piece of paper. The hand is holding a small, round bell with a intricate spiderweb or starburst pattern embossed on its surface. The background is dark.

ARIES II

WAYNE NEWTON WAYNE NEWTON CHRISTMAS

1. WINTER WONDERLAND (1:47)
(F. Bernard & D. Smith) Bregman, Vocco, & Conn Inc. ASCAP
2. WHITE CHRISTMAS (4:11)
(Irving Berlin) Irving Berlin Music ASCAP
3. JINGLE BELL ROCK (2:05)
(J. Beal & J. Boothe) Rosarita Music Inc. ASCAP
4. BLUE SNOW AT CHRISTMAS (3:39)
(W. Newton & B. Cullen) Waynero Music BMI
5. I'LL BE HOME FOR CHRISTMAS (3:05)
(Gannon-Kent-Ram) Gannon & Kent Music Co. ASCAP
6. IT'S THE SEASON (2:30)
(W. Newton, D. Vincent, J. Madara) Wayco Music BMI

Produced & Directed by John Madara for Wayco

Arranged & Conducted by

Don Vincent

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ARIES II

WAYNE NEWTON WAYNE NEWTON CHRISTMAS

1. JINGLE BELL HUSTLE (4:20)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI
 2. SILVER BELLS (3:10)
(J. Livingston, R. Evans) Paramount Music Corp. ASCAP
 3. IT COULD HAVE BEEN SUCH A WONDERFUL CHRISTMAS (3:15)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI
 4. THE CHRISTMAS SONG
(Chestnuts Roasting on an Open Fire) (3:34)
(M. Torme, R. Wells) Edwin H. Morris & Co., Inc. ASCAP
 5. CHRISTMAS IN THE USA (3:15)
(Juanita Curiel, Gene Ventre) Newco Music/
Filo Music Co. ASCAP
 6. SILENT NIGHT (2:52)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI
- Produced & Directed by John Madara for Waynco
Arranged & Conducted by
Don Vincent
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LARRY HARLOW

"My Time is Now / Mi Tiempo Llegó"

SIDE A

33 1/3 RPM

AM002
STEREO

1. MI ERROR 5:30
Ray Pérez / Mum Monster Music ASCAP
2. MUEVETE 6:41
(D.R.)
3. DIME QUE ME QUIERES 6:32
(Eddie Garcia) / Passing Clouds Music BMI
Ajemey Music Pub. BMI
4. MY TIME IS NOW 7:05
(Bob Crawford & Dennis Williams) RMC Music

produced by Larry Harlow

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LARRY HARLOW

"My Time is Now / Mi Tiempo Llego"

SIDE B

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AM002
STEREO

1. **DEJAME EN PAZ** 4:41
(Ivan Lins & Ronaldo Monteiro de Souza)
Spanish Lyric by Abe Lima

2. **LA LOTERIA** 4:45
(Justi Barreto)

3. **RECUERDOS DEL MANGO** 5:24
(Charlie Donato)
Mum Monster Music ASCAP

4. **FELICIDAD** 4:44
(D.R.)

5. **MI TIEMPO LLEGO** 7:05
(Bob Crawford & Dennis Williams) / RMC Music
Spanish Lyric by Herman Rodriguez

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CARABALI



539 888-1
33 1/3 RPM
SIDE A
STEREO

1. INSEPARABLE (4:42)
(RUBEN "NICKY" CABAZA)
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MUSIC, INC. (BMI)
2. MATILDE (4:10)
3. HIPOCRESIA (4:36)
4. CARABALI (5:05)
WRITTEN BY TOMMY SANCHEZ,
EXCEPT WHERE NOTED
PUBLISHED BY LAM MUSIC
PUBLISHING (BMI),
EXCEPT WHERE NOTED
PRODUCED BY
OSCAR HERNA'NDEZ
EXECUTIVE PRODUCER:
RAU'L ALOMAR

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CARABALI



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SIDE B
STEREO

1. SE ME VAN (3:27)
(TOMMY SANCHEZ)
PUBLISHED BY LAM MUSIC
PUBLISHING (BMI)
2. QUE IMPORTA (4:11)
(ARIS MARTINEZ)
3. WAS I SURPRISED? (5:25)
(PABLO CANTI)
4. WHAT'S UP? (5:03)
(JOSE FEBLES)
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SIDE ONE

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HAVANA/NEW YORK

1. Havana/New York
2. Para Los Papines
3. Broadway Reunion

All compositions by David Amram,
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SIDE TWO

FC 27057

DAVID AMRAM
HAVANA/NEW YORK

1. En Memoria de Chano Pozo
by David Amram
C.F. Peters Inc. BMI
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Cara A

33 1/3 L.E.D.

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LADO A

BOMBAZOS DINAMITEROS SONORA DINAMITA

1.EL NEGRO AFRICANO (Calixto Ochoa) 3:15 Juliette 2.-LOS MECHONES (Angel I. Villanueva Patrón) 3:38 La India Meliyarà 3.-EL ESCLAZO AQUEL (Bolizander Pacheco Barceló) 3:35 La India Meliyarà 4.-ESCARMENTA (Luis Pérez Cedrón) 3:32 Lucho Argain 5.-CHICHARRON Y GALLINA (Enrique Bonfante C.) 3:25 La India Meliyarà

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Cara B

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LADO B

BOMBAZOS DINAMITEROS SONORA DINAMITA

- 1.-LAMENTO MARINO (Gabriel Romero) 3:35 La India Meliyarà 2.-LA GARRAPATA (Alfredo Gutiérrez Vital) 2:37
La India Meliyarà 3.-LA CIGUITARRA (Senén Palacio C.) 2:52 Lucho Argain 4.-SABOR A CORRALEJA (Jorge E.
Gaviria Mesa) Lucho Argain y su Orquesta "La Explosiva" 5.-OYE NEGRA (D.R. en D.G.D.A) 3:08 Lucho Argain
y su Orquesta "La Explosiva"

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Gesamtaufnahme

(Franz Lehár/Text: Victor Léon und Leo Stein)

Ouvertüre · 1.Akt (1.Teil)

Emmy Loose, Sopran · Nicolai Gedda, Tenor
Josef Schmidinger, Tenor · Anton Niessner,
Bariton · Otakar Kraus, Tenor
Elisabeth Schwarzkopf, Sopran
Philharmonia Chorus and
Orchestra London
Dirigent Otto Ackermann

33

GERMANY



GEMA



1C 149-03 116 M

B

Seite

2

DIE LUSTIGE WITWE

Gesamtaufnahme

(Franz Lehár/Text: Victor Leon und Leo Stein)

1.Akt (Schluß)

Erich Kunz, Bariton · Elisabeth Schwarzkopf,
Sopran · Emmy Loose, Sopran · Nicolai Gedda,

Tenor · Josef Schmidinger, Tenor

Otakar Kraus, Tenor

Philharmonia Chorus and
Orchestra London

Dirigent Otto Ackermann

33



EMI

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2213



Die Stimme seines Herrn

Dacapo:

GEMA

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A

Seite

3

DIE LUSTIGE WITWE

Gesamtaufnahme

(Franz Lehár/Text: Victor Léon und Leo Stein)

2.Akt (1.Teil)

Elisabeth Schwarzkopf, Sopran · Erich Kunz, Bariton
Josef Schmidinger, Tenor · Anton Niessner, Bariton

Otakar Kraus, Bariton · Emmy Loose,
Sopran · Nicolai Gedda, Tenor

Philharmonia Chorus and
Orchestra London

Dirigent Otto Ackermann

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GERMANY •



DIE LUSTIGE WITWE

Gesamtaufnahme

(Franz Lehár/Text: Victor Léon und Leo Stein)

2.Akt (Schluß) · 3.Akt

Elisabeth Schwarzkopf, Sopran · Emmy Loose,
Sopran · Erich Kunz, Bariton · Nicolai Gedda,
Tenor · Anton Niessner, Bariton · Otakar
Kraus, Tenor · Josef Schmidinger, Tenor
Philharmonia Chorus and
Orchestra London
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SCHUBERT

Piano Trio in B-flat, Op. 99

Allegro moderato

Andante un poco mosso

Scherzo allegro

Rondo: allegro vivace

SPL-735 A

Side 1

FELIX GALIMIR, violin

LASZLO VARGA, cello

ISTVAN NADAS, piano

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LONG PLAYING RECORDS

Period

Micro
Groove

33 $\frac{1}{3}$ RPM

SCHUBERT
Piano Trio in E-flat, Op. 100

Allegro
Andante con moto
Scherzo (Allegro moderato)
Rondo: allegro vivace

SPL-735 B

Side 2

FELIX GALIMIR, violin
LASZLO VARGA, cello
ISTVAN NADAS, piano

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GUNS

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LAZERS

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MOZART CASADESUS SZELL

PIANO CONCERTO NO. 26 IN D MAJOR "CORONATION"

PIANO CONCERTO NO. 27 IN B-FLAT MAJOR

THE COLUMBIA SYMPHONY ORCHESTRA





MOZART: Concerto No. 26 in D Major for Piano and Orchestra, K. 537 ("Coronation")

Concerto No. 27 in B-Flat Major for Piano and Orchestra, K. 595

Robert Casadesus, Pianist

George Szell conducting the Columbia Symphony Orchestra

Produced by Thomas Frost

Splendid as are the examples of the concerto form for string and wood instruments, it was only in the piano concerto that Mozart achieved his ideal. They are the peak of all his instrumental achievement, at least in the orchestral domain. Mozart cultivated the concerto for violin industriously, but only for a short time; to the concerto for single wind instruments—flute, oboe, bassoon, horn, clarinet—and the *Sinfonia Concertante*, he devoted only intermittent, though at times very serious, attention; but with the piano concerto he concerned himself from earliest youth until the end, and undoubtedly we might have had more than just two piano concertos dating from the last four or five years of his life—we might have had ten or twelve such masterpieces—if the Vienna public had paid greater attention to Mozart than it did. For of course Mozart wrote no new concertos when he had no opportunity to play them.

Of the more than fifty symphonies by Mozart there are, strictly speaking, four that belong among the eternal treasures of music, of the thirty-odd string quartets, ten. But among the twenty-three concertos for piano and orchestra,¹ there is only one that is below the highest level—the concerto for three pianos (K. 242), written to be played not by Mozart himself or any capable soloist, but by three lady amateurs. One reason for the high quality of the piano concertos is the innate superiority of the piano over the other solo instruments, even when these instruments unite to form a concerto as in the *Sinfonia Concertante* for four wind instruments or the Double Concerto for violin and viola. Only in the piano concerto are two forces opposed that really balance each other, with neither one necessarily subordinate to the other. The piano is the only instrument that is not at a disadvantage either by reason of its limited tonal volume, like the violin, flute or clarinet, or because of any limitations in respect to intonation and modulation, like the horn. It is just as powerful as the orchestra, to which it forms a worthy opponent because of the variety of tone production it possesses, as a highly developed percussion instrument.

It should be remarked here again that Mozart wrote all his clavier works, including the concertos, not for the harpsichord but for the pianoforte, and that we should banish from the platform all those ladies and gentlemen who would like to claim the C Minor Concerto, for ex-

ample, or the C Major, K. 503, for the harpsichord. We should also, of course, banish conductors who accompany a Mozart concerto with a string orchestra padded with ten double basses, forcing the pianist to produce a volume of tone that is possible only on our present-day mammoth instruments....

To the penultimate concerto (in D major, K. 537), written in February 1788, we may quite properly apply the term *hors d'œuvre*. This work is known as the *Coronation Concerto*, because Mozart played it, along with K. 459, on 13 October 1789 in Frankfurt, during the festivities attending the coronation of Leopold II; and probably, even on that occasion, it had a greater success than the other work, which is much finer, more individual and more ambitious. It was written for the concerts of Lent, 1788. We do not know whether Mozart ever played it in Vienna, but he took it with him on his trip to Berlin and played it at Court in Dresden in April 1789. Nor can it be determined whether it was for this occasion or for Frankfurt that he added the trumpets and timpani to the score. But there is no question that it was the proper work for festive occasions. It is very Mozartian, while at the same time it does not express the whole or even the half of Mozart. It is, in fact, so "Mozartesque" that one might say that in it Mozart imagined himself—not difficult task for him. It is both brilliant and amiable, especially in the slow movement; it is very simple, even primitive, in its relation between the solo and the tutti, and so completely easy to understand that even the nineteenth century always grasped it without difficulty. It has come, along with the D minor, the best known of Mozart's piano concertos....

ALFRED EINSTEIN

(from *Mozart: His Character, His Work*
• 1945, Oxford University Press)

The Piano Concerto No. 27 in B-flat (the fourth in that year) is the final one of the series. It was composed in January 1791, eleven months before Mozart's death, and is separated from the flashy twenty-sixth concerto by two years chronologically and a millennium spiritually. Indeed, the work cannot be adequately compared with any of the preceding piano concertos: it belongs only with the *Ave Verum Corpus*, the *Requiem*, the Clarinet Concerto and Sarastro's two arias in *The Magic Flute*—all written in 1791. It has annoyed some listeners by its

native concluding rondo. But in this simplicity lies the whole essence of Mozart. It is the greatest of the piano concertos, the one we could least afford to do without.

The keynote of the entire work is assimilation, not contrast. The first movement (*Allegro*) presents three themes in the tutti, none of which is strikingly different from the others. But all offer rich opportunity for contemplation and discussion. The second of these themes, a simple two-octave descending scale followed by three grace-noted G's, is a pertinent instance of the absolute chastity of the musical materials Mozart draws upon. In the exposition, the piano introduces new matter only hinted at in the orchestra's exposition, but the theme that concluded this exposition is held back until the recapitulation. The whole movement plays with the possibilities of chromaticism in the most lumbant, un-Wagnerian way, never for long failing to reassert the tonic radiance of B-flat. Looped Mozart, if he had lived to see the score of this work, would certainly not have feared that the copyist had made mistakes with the accidentals, as he did with the harmonically bold C Major Concerto, K. 467.

The *Larghetto* is a song utterly serene and uncomplicated, save perhaps for hints of darker things in the middle section where the piano moves in a continuous *cifra*, unbustressed by the formal symmetry of the opening and closing parts. The key of this movement, E-flat, presents only the subtlest contrast with the B-flat of the first and last movements; it is revealing to compare it with the G minor slow movement of another B-flat concerto, K. 456. Again, what the composer wanted was repose, serenity, an absolute matching and blending of textures—in a word, what Cézanne wanted in his final canvases. The Rondo finale is all feminine grace (here, if ever, Schumann's distinction between masculine and feminine music applies), all youthful tenderness. There is nothing valedictory about this movement, as some commentators, knowing it was in fact a kind of valediction, have claimed; or if Mozart is saying goodbye, it is with the radiant certainty that Heaven is his destination. The fragile tune that opens the rondo and pervades it must have haunted him with its loveliness, even after he had written the double bar at the end of the movement, for it sprang up again spontaneously in a little song written later in the same month. The title of the song, most justly, is "Longing for Spring."

DAVID JOHNSON

¹ The standard number is twenty-six, but Etienne does not count the first four concertos, which are arrangements of works by other composers.

THE MOVEMENTS OF THE SELECTIONS—PUBLIC DOMAIN—are FOLLOWED BY THEIR TIMINGS

SIDE I	MUSIC	SIDE II	MUSIC
I. Allegro	13:35	SIDE II	MUSIC
II. Larghetto	6:25	II. Larghetto	12:17
III. Allegretto	3:00	III. Allegro	8:47
	29:10		20:00
			40:14

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presents THE KING BISCUIT FLOWER HOUR starring DARYL HALL & JOHN OATES. On the road again with a new album, "Voices", HALL & OATES make another fine concert appearance on the Biscuit. From blue-eyed Philadelphia Soul to straight ahead rock, HALL & OATES live show features tight vocal harmonies and an allstar band. DARYL HALL & JOHN OATES on this week's KING BISCUIT FLOWER HOUR on

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- "How Does It Feel"
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- "She's Gone"
- "Sacred Songs"
- "Sara Smile"
- "Wait For Me"
- "Dreams Come True"
- "Do What You Want"
- "You've Lost That Lovin Feeling"
- "United States"

The Players

- Daryl Hall - vocals, keyboards
- John Oates - vocals, guitar
- G.E. Smith - guitar
- Charlie DeChant - sax
- Chuck Burgi - drums
- Kenny Passarelli - bass

D I R: Broadcasting Corp
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New York, New York 10022
212/371-6850



The King Biscuit Flower Hour

HALL & OATES

9/28/80

Cue Sheet

Side A

✓Open	00:00
Honda	01:00
Local	02:00
HALL & OATES	03:00
Pioneer	21:18
Local	22:18
✓End of Side A	23:18

Side B

✓HALL & OATES	23:18
Honda	38:53
Local	39:53
✓End of Side B	40:53

Side C

HALL & OATES	40:53
Pioneer	59:35
Local	60:35
Close	61:35
End of Show	62:20

Two :30 promos at end of Side B

1) music with voice over

2) music bed only

There is a 1kc "ovu" L/R tone at the top of
Side A Lock Banded.

RCA
SPS-33-549

VICTOR
STEREO

JACK JONES
Salutes the
37th INTERNATIONAL CONFERENCE
of the
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"LITTLE OLD NEW YORK"

JACK JONES
Salutes the
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LSP-3911



LPM/LSP-3969



LSP-4048

Side 1

Where Is Love?
 Light My Fire
 For All We Know
 The Look of Love

I'm Getting Sentimental Over You
 Goin' Out of My Head

Side 2

By the Time I Get to Phoenix
 Mean to Me
 Valley of the Dolls
 I Can't Get Started
 Somewhere

Of the handful of "class" pop singers in the music business today, none is hotter than Jack Jones. He has headlined every major night club in the country and has made close to sixty guest appearances on network television shows.

In the wake of the variety of musical trends which have appeared in the music industry, Jack Jones has been one of the few good-music singers who has consistently remained popular. He was awarded the Grammy twice—in 1962 and 1964—for the "Best Performance by a Male Singer." *Cash Box Magazine* voted Jack the "Most Promising Vocalist" in 1962 and 1963.

Jack Jones first entered show business when he joined the act of his father, Alton Jones, at the Thunderbird Hotel in Las Vegas during the summer of 1957. He was then only five weeks out of high school. His triumphant New York opening at the Persian Room of the Plaza Hotel in December, 1964, which columnist Louis Sobel called "the biggest cafe opening this town has had in the last five years," saw Jack emerge as a complete star.

Since then, Jack Jones has fulfilled all the promise of a seasoned performer. He remains at the top of the entertainment scene with his warm, straight-forward style that delights audiences everywhere.



Jean
Gaspard
GOUYETTE

Elle ignore tout de moi

Cattaneo



LOUMBET JEAN RAPH

Face A

*ELLE IGNORE TOUT DE MOI
COÏNCIDENCE*

Face B

CATLENE

MANDOLA YA MABANZO

Vocal: JEAN RAPH

Chœurs: JEAN RAPH

THEO BLAISE

PASSY JO

Guitares: SYRAN M'BENZA

RIGO

MAYINDOV PYRRATH

Basse: ANDRE DUSOLEIL

Cuivres: ROGER, PRISO, MANGA

Batterie: BOFFI

Tumba: LATCHOUMAYEN

Clâche: THEO BLAISE

Bouteille: PASSY JO

Enregistrement: Studio JOHANNA

Ingénieur: WILFRID

Mixage: PHILIPPE,

ABDOULAYE SOUMARE

assistés de JEAN RAPH

Arrangements Cuivres:

THEO BLAISE, JEAN RAPH

Photo: KADELA (Paris)

Maquette: ANNICK MILLOT

Realisation: SAVAS 859 34 06

Mixage: Studio DAVOUT

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Stereo

ANN CORIO
THE SENSUS

HOW
TO
STRIP
FOR
YOUR
HUSBAND

ORCHESTRA CONDUCTED BY
SONNY LESTER

INSTRUCTION
BOOKLET
ENCLOSED!

SR 59030
ROULETTE
★

HOW TO STRIP FOR YOUR HUSBAND

WHAT CAN WE SAY? THIS ZESTFUL BIT OF MUSIC SHAKES YOU OUT OF YOUR LANGUOR. IT IS A SWINGIN' KIND OF BURLESQUE MUSIC AND, QUITE NATURALLY, IT IS THE IDEAL MUSIC FOR DANCING BY. PROFOUND BURLESQUE MUSIC HAS ENJOYED A REVIVAL AND SONNY LESTER AND HIS ORCHESTRA PRESENT THIS MUSIC FOR YOU TO ENJOY IN THE PRIVACY OF YOUR LIVING ROOM OR BOUDOIR. ALL IT IS MUSIK FOR FUN. THAT'S WHAT YOU'LL HAVE LIVED FOR WITH THESE DEEPLY DELIGHTFUL SOUNDS.

SIDE A: For Strippers Only/Seduction of the Virgin Princess/Shivas Regal/A Pretty Girl Is Like A Melody/Lament/The Raid

SIDE B: Turkish/Blues Strip By/Walkin' and Strippin'/Bumps and Grinds/Easter Parade/Lonely Little G-String

ORCHESTRA CONDUCTED BY SONNY LESTER

PRODUCED BY SONNY LESTER

SR 59030



Album Design: FORLENZA VENOSA ASSOCIATES
Cover Photo: CHARLES KEDDIE

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SPECIAL INSTRUCTIONS

on

"HOW TO STRIP FOR YOUR HUSBAND"

by

**America's
Most Famous
Strip-Teaser**



ANN CORIO

SR 59030

*Honey . . . is that man of yours out of the house? He is? Good! Now, we can talk. So, let's let down a little hair . . . you know . . . woman-to-woman! O.K.? Now tell me something honestly . . . when you went to bed with your husband last night, how was his good-night kiss? Level with me. Was it hot . . . or . . . NOT so hot? If your answer to that question is room temperature . . . and with the air conditioner on, yet . . . SOMETHING is wrong. Let's face it . . . if he's only been using the bed room to catch up on his sleep . . . YOU need help! And I'm just the girl to see that you get it. I've been keeping men up nights for twenty years; and, believe me, there's nothing I do that you can't . . . with a little professional help. You listen to me, and I guarantee the next time your husband wants to go to bed before eleven, it WON'T be because he's already seen the movie on *The Late Show*!*

*Interested? All right! Now, let's get back to last night . . . and take it from there. Think a minute! How did you look when you turned out the lights? Were you still the pretty little thing he married? Was your complexion peaches and cream . . . or bleaches and cold-cream? And your hair . . . soft to the touch, or like running your fingers through a lacquered mine field? And what about your nighty . . . ? Was it midnight lace or morning after burlap? What? You say you'd just put on a fresh face? And you wore your hair exactly the way he likes it . . . loose and falling to your shoulders? You say your peignoir was a black chiffon cloud right out of an ad in *Vogue*? And he STILL started to snore before you dropped the other mule? Well, honey, unless he's stopped using a man's deodorant and started using yours, I wouldn't worry too much. There's nothing wrong with him . . . or YOU either that this album won't cure . . . provided, of course, you know how to use it. And that's where I come in! I've prepared a little list of helpful hints which I've picked up on*

and OFF the burlesque stage over the years. And I promise you . . . if you take them . . . you can take your husband off the Metracal. He's not going to have any trouble losing weight! Got a pencil handy? All right! Let's get started!

Now let's assume you've spent a quiet evening at home, and it's about that time. Your husband reaches for his pajamas, and YOU reach for your "HOW TO UNDRESS IN FRONT OF YOUR HUSBAND" ALBUM. When he's not looking, slip it on the Hi-fi. Believe me, with that burly beat going for you, you could get a rise out of a stone statue . . . just be taking off your nail polish. The important thing to keep in mind is that this music is designed for undressing in FRONT of your husband. That does not mean alone . . . behind bathroom doors. You can't expect him to miss what he hasn't been seeing lately. So don't trade a dress for a dressing gown! Any man will tell you: NOTHING LOOKS BETTER ON A WOMAN THAN ANATOMY! So take off the gift wrap and let him see the merchandise! And don't underestimate the importance of lighting. Now I don't expect you to have a pink travel spot installed in your boudoir. But a little simple bulb switching in the bed room night light can do wonders for that skin you'd love him to touch. If you don't have a pink bulb . . . toss a red silk scarf over the shade . . . discreetly, of course.

And now the stage is set: The right place . . . the right time . . . the right music . . . AND (let's hope) the right MAN! Still with me? Good! Now the first thing to remember about taking it off . . . is taking your time! So over-dress! Strip tease means exactly what it says. So, once you've brought him to a boil . . . let him simmer. You know, if Salome had come on with only one veil instead of seven . . . John The Baptist would still be alive today.

Wear earrings! Every man knows that when a woman takes off ONE earring, it means she's going to use the

phone; when she takes off BOTH earrings, it means she means business!

And, whatever you do . . . wear high heels! There's nothing like 'em, to bring a heel to heel . . . if you know what I mean!

And here's a very important tip: Undress as far away from the clothes closet as possible. That way, you'll have to cross the bed room to hang up your dress. And when you do . . . keep in mind that you hooked him in the first place by wiggling the bait. And you've still got the only lure ever invented that'll make the suckers bite every time!

Oh, yes, and Honey . . . leave a little something for him to do . . . like helping him with that hard-to-reach snap on your Lovable. I always say there's nothing like a balky bra to encourage togetherness.

Every stripper worth her zipper knows that you have to leave a little something on. Even Eve wore a fig leaf to get dates. So if you don't own a pair of long, black nylons . . . get 'em . . . and WEAR 'em . . . RIGHT UP TO THE FIRING LINE! Remember the time it takes to roll down a silk stocking can spell the difference between mink and mink-dyed muskrat!

And now . . . if you've taken EVERYTHING off . . . put a little something on . . . like a dash of his favorite perfume . . . here and there.

And, last but not least . . . Before you turn down the light . . . turn OFF the hi-fi. I mean, you don't want to have to get up in the middle . . . of the NIGHT . . . now DO you?

And there you are, honey. From here on in, it's up to you. Just remember what I told you; and if he doesn't suggest a second honeymoon after tonight . . . my name isn't Ann Corio!

Ann Corio

BANG THE DRUMS

PUSH/PULL



PUSH/PULL



All songs written, arranged produced by Ben On-On/Guy On Productions except "Bang the Drums", written, arranged and produced by Ben On-On and Rebet 3 for Jem On Products and Rock & Roll. © 1992 Comme Records. Recorded and mixed at Transmissions Recording, Brooklyn, NY. All songs published by Comme Music ASCAP.

All performances by JUJU/PULL, except female background vocal on "Africa" by the Jon-On Crew. Lead vocal on "Julu (We're One Nation)" by Baker Piotz. Rap vocal on "Bang the Drums" by Rebet 3™. "Ruler Photographs courtesy of the Dance Advisory Committee/DAC

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THANKS

Aldo Levy, Butch Ack, Henry Barnes, Gia Fugno, Howard Fisher, Amos Lublin, Tracy Green, Edie Lush, Michael Minkin, Eric Morris, MC Smith, UGOT TO DR. Iza, Bob Cohen, King Lear Producers, Nodir Pirov, Chris Rose, Carol Cooper, Eddie Elsheimer, Ravi Kishan, Kaliel, Chali 5, Little Louis Vega, Juan Karro, Johnny D, Yester, Kooler, Eric Lavers, Endi Sandford, Ervin Kendall, Raquel T., Edgar Show, Tony Burns, Todd Terry, Neil Chasman, Frank Eber, Ray Vasquez, John Van Hart

EXTRA THANKS

Gregg Fory, Jonathan Hines, Jason Phat, The Jon-On Crew, Cat King & The Kill That Never Was, Prince & The P.M. Dawn, The Gap Band, MC Ren, Eric Franklin, On Service, and everyone on the Dance Advisory Committee (D.A.C.) for their support and belief in this project. Thank you and the way's back at Electro Post, Vinyls, Andra Kisser, DR, and the ultimate "Volume Family". Due to: O.P., Opeyo, Skyle, Ken Lake, Eugene, Tragedy, Radar, Al "T" McLearns, Koolie, Dennis Ross, Randy Gaskins, Jay Wright, Prince Harry, Kendall Money, Dennis Brown, Darren Gregg, Sal Merenda, Frederik Turner, John Robinson, Phil Cimino, Manu ("T") Baker, Edwin Cooper, Kenny Phillips, DAC, Dance Advisory Committee

SPECIAL THANKS AND LOVE

Joey Canna, Esterine, B.I., Marlene, Diane, Rhonda, Maruska, Ma, Monique, Justin, Jason, Joshua, Arne, Dave, Jerry, Taja, Mike, Chris

ART DESIGN & LAYOUT: MICHAELE FOR DENNIS WEEDEN DESIGN

TAN CLUB PUSH/PULL
c/o Jem On Productions
40 Prospect Avenue
Brooklyn, NY 11201 USA
Jacket Made in Canada

HE WHO CANNOT DANCE WILL SAY: "THE DRUM IS BAD." (ASANTE PROVERB)

BANG THE DRUMS

SIDE 1

AFRICA	7:52
TRIBAL RHYTHM	5:54
ZANZIBAR	7:01

SIDE 2

INCIDENT IN NATAL	:55
ZULU (WE'RE ONE NATION)	5:47
BANG THE DRUMS	7:20
SECRETS OF THE NILE	6:54

"BANG THE DRUMS, THEY'RE THE DRUMS OF FREEDOM
THE SECRETS IN HOW LOUD WE CAN BEAT EM
BANG 'EM HARD AND THEY'LL SING OUT LOUD AND CLEAR
WITH A MESSAGE THE WHOLE WORLD CAN HEAR
BANG THE DRUMS WITH THE RHYTHM OF TIME
BANG AWAY THE SNACKLES THAT LOCKED YOUR MIND
TO THAT PRE-PROGRAMMED SELF-HATING IMAGERY
BANG DOWN THE POWERS THAT BE
BANG THE DRUMS AS A CELEBRATION
OF ONE PEOPLE, ONE NATION
RISING AS ONE AGAINST THOSE WHO HAVE STATIONED
THEMSELVES AS THE MASTERS OF DOMINATION
BANG THE DRUMS AS A CALL TO UNITY
'CAUSE THAT REMAINS THE KEY
FOR WHEN THE DAY COMES THAT THE TRIBES JOIN TOGETHER AS ONE
YOU KNOW WE'RE GONNA BANG THE DRUMS"





Severino Gazzelloni



Sereno Gazzelloni

Prodotto da Gianfranco Rossi
per la Gris Roma

Iata A

- | | | | |
|---------------|----|---------------------|-----|
| 1. BOLERO | 3m | R Musumeci | ✓/c |
| 2. AZZURRA | 3m | C. Giese | |
| 3. VIVALDIANA | 3m | C. Giese | |
| 4. FRANCE | 2m | R Musumeci C. Giese | |

Iata B

- | | | | |
|-----------------|----|------------|--|
| 1. SPACE FLUTE | 1m | R Musumeci | |
| 2. ROMAN'S PARK | 1m | C. Giese | |
| 3. VENEZIA | 1m | R Musumeci | |



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STEREO

A LOVELY BUNCH OF AL JAZZBO COLLINS AND THE BANDIDOS

SONNY COOL

GOLDLILOX AND THE THREE BEARS

JAZZ MASS

THE THREE LITTLE PIGS

THE POWER OF THE FLOWER

LITTLE RED RIDING HOOD

JACK AND THE BEANSTALK

THE SWEARING IN OF THE BANDIDOS

STEVE ALLEN: piano

TERRY GIBBS: vibes

HAL BLAINE: drums

MEL BROWN: guitar

Produced by BOB THIELE

COVER DESIGN: ROBERT FLYNN / VICEROY

FRONT COVER PHOTOGRAPH: JIM MARSHALL

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THE NEXT MOVEMENT

SPECIAL EDITION GENERIC RECORDS



THE NEXT MOVEMENT

SIDE ONE:

1. You're The One
(J. Shelton, M. Commander, R. Gillerson)
2. How Did We Get To This (The Letter)
(Q. Joseph, J. McCoughlin, B. Robinson)
3. Crazy 'Bout Your Lovin'
(J. Shelton, M. Commander)
4. Kid Stuff
(S. Shelton, C. Beadle)

SIDE TWO:

1. Sweat It Out
(J. Shelton, M. Commander, S. Shelton)
2. For Lovers Only
(L. Triplett, L. Triplett)
3. NightStalker
(M. Smith, M. Commander, J. Shelton)
4. Never Stop Dancin'
(J. Shelton, M. Commander, S. Shelton)

All songs published and administered by LU-COR MUSIC CO./ASCAP with the exception of "How Did We Get To This (The Letter)" published by LU-COR MUSIC CO., RIGHTSTEP MUSIC/ASCAP and GEMIGO MUSIC CO. (BMI).

**Next Movement: Samuel Thomas Jr., Earl Shelby, Guy Sutton,
Carnell Haywood, and Alonzo Pickens.**

SESSION MUSICIANS:

DRUMS:	Steve Cobb, Quentin "Zob" Joseph, and Albert "Fella" Johnson.
BASS:	Reggie "Baby" Gillerson, Bernard Reed, Charles "H.W." Beadle, Larry Williams, and Ron Harris.
GUITARS:	Stephen "Stone" Harris, Byron Gregory, Danny Leake, Phil UpChurch, and Keith Henderson.
PIANOS:	Maurice Commander
PROPHET MOOG:	Tim "IT" Tobias
SYNTHESIZER:	Jim Hersen
CLAVINET:	Tim "IT" Tobias, Vincent Willis, and Isaiah Sanders.
SITAR:	Tom Ferrone
CONGAS:	Otis Gould, Tony Carpenter
TIMBALES:	Otis Gould
BELLS and PERCUSSION:	Frederick Derf Walker
TRUMPETS:	Marvin Davis, Elmer Brown Jr., and Murray Watson
TROMBONES:	Morris Ellis, Bill McFarland, Steve Berry, Steve Galloway
TENOR SAXES:	Jerry Wilson, Clifford Davis
BARITONE SAX:	Sonny Seales
All string accompaniment by "The Chicago Strings."	
STRING CONTRACTOR:	Sal Bobrov
HORN CONTRACTOR:	Maurice Commander
VOCAL DIRECTOR:	Jerline Shelton

All rhythm arrangements by Maurice Commander and Jerline Shelton, except "How Did We Get To This (The Letter)" arranged by Tom Washington.

Orchestrations on "Crazy 'Bout Your Lovin,'" "Kid Stuff," and "NightStalker" written and conducted by Maurice "Matovin" Commander.

Orchestrations on "The Letter," "Sweat It Out," "For Lovers Only" and "Never Stop Dancin'" written and conducted by Tom Tom (84) Washington.

All songs Produced by Maurice Commander and Jerline Shelton, except "Crazy 'Bout Your Lovin'" and "Never Stop Dancin'" Produced by Maurice Commander, Jerline Shelton, and Clarence Johnson.

Album was recorded at (C.R.C.) Chicago Recording Company.

CHIEF ENGINEER: Phil Bonanno ASSISTANT ENGINEER: Tom Morgan

SPECIAL THANKS TO: Allen Kubacka, Patricia Cordell, Linda Echols, Billy Butler, Ezra Buckner, The Fat Clappers, and the countless other brothers and sisters who assisted us in making this project a success.

Love

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AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON



tablighi

ABDUL RAHIM IBRAHIM
FORMERLY DOUG CARN

3 D SPACE BOOGIE



③

drp-458

3 D SPACE BOOGIE



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\$3.50

BOTH
WORLDS



DON'TCHA
HIDE IT

TPI
2004



Side A

DON'TCHA HIDE IT

Arranged and Composed by Ralph Fisher

FREEDOM JAZZ DANCE

E. Horn Arrangement by Mike Cerrick

GET UP

G. Leslie Horn Arrangement by Both Worlds

IT'S LOVE

S. Johnson, Horn Arrangement by Bill Moore

Side B

COMING ON STRONG

Arranged and Composed by Hank Levy

LEAVIN' THEM DAYS

Arranged and Composed by Scott Johnson

SOLID

Arranged and Composed by Bill Moore

STOP TURN AROUND

G. Leslie Johnson, Horn Arrangement by Bill Moore

DON'TCHA HIDE IT

Arranged and Composed by Ralph Fisher, Horn Arrangement by Bill Moore

PRODUCED BY Both Worlds for Terry Phillips, Inc.

EXECUTIVE PRODUCER - Terry Phillips

RECORDED AT File 3 Recording, Inc., Baltimore, Maryland

ENGINEER - Craig Kennedy

MIXING ENGINEERS - Craig Kennedy and Mike Kelly

BOTH WORLDS

Ralph Fisher - drums

James Gallon - bass

Glen Luttrell - electric guitar and lead vocal

Scott Johnson - keyboards, electric piano, synthesizer, Hammond organ

David Cannon - lead guitar and percussions

Mike Cerrick - drums

Willies Moore - trumpet, buglehorn

Tom McCamick - tenor and soprano sax, flute

Bill Moore - bass

Background Vocals - Valerie Tyle, April Wallace

Cover Photography by Ronald Wicksen

Art Direction by Clinton Cowell

Special thanks to Ray Leguis, Stanley Surkin, Dan Hinch, Mort Levy, Larry Barnes,

LIVE FROM

THE PARTY AT MY HOUSE LP.

ALL WRITTEN AND PRODUCED BY BREEZE

YOUR CRANIUMS CRACKED

"DON'T DO DRUGS, LIFE IS
ALREADY A TRIP."

SIDE UNO

EVERY MORNING I WAKE UP,
I EAT CAPN CRUNCH...

HAK HAK

GIRL DON'T CRY

"IT'S TOO LATE"

YODELAY-DEE-HOOO

SIDE DOS

CAP'N PRODUCTIONS

CAT

SEARCHING: ULTRATREK FLASH
SYNTHESIZER: MC BREEZE
DRUM PROGRAM: MC BREEZE
GUITAR: BREEZE
TOCAST: GUESS WHO?
RECORDED AT:
MASTERS OF DISASTER

STUDIOS

DM 86077

ART M.C. BREEZE

ORDER HIP HOP

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SPECIAL GENTLEMAN AT THE PARTY

X DISCO DAVE, CHARLIE MACK, H.M. FLASH, X
X K.KRASH, KEVIN E., ERNIE ERN, X
X STONE MIKE, WIZ, X X X X X

X TO THE GIRLS THAT SCREAM AT SHOWS X
X TO THE GUYS WHO DON'T X
X LIKE HOMEBOYZ MAKE X

X SOME NOISE X
X BRUCE WEBB, LADY B, LARRY, CHARLIE CHINO, FREDDIE T, X
X WARREN H., C NOTE, MURPHY VAN HANK LOVE, DULEY G, X

X CHUBBY, COCOA NATE H., BERNITA J..... X
X ALL THOSE THAT DON'T FIGHT AT SHOWS!!! BOT TOM!! X

X X X Mom & Dad for finally believing in X



FEATURING
DJ
TREVOR
FLASH
CHECK HIM OUT!!!



EP.

FOR THE LAYMAN
"THE SINGING MC
BREEZE"



MADE IN THE U.S.A.



COVER GIRLS ♦ MEL & KIM ♦ SINITTA

WILL TO POWER ♦ NOEL ♦ AND MORE!

THE

LATIN BEAT



SHOW ME
DREAMING
SILENT MORNING
FEELS LIKE
THE FIRST TIME
RESPECTABLE
AND MORE!

EXTRA HOT SOUND!

SIDE 1: **SHOW ME** 7:35
COVER GIRLS

(Panda/Moran/Cabrera/Khrissey)
© 1986 Fever Records.

0 8724-89704-1

**FEELS LIKE
THE FIRST TIME** 6:40

SINITTA

(Hargreaves)
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DREAMING 7:40
WILL TO POWER

(Rosenberg)
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LA BAMBA 3:09

**THE CALIFORNIA
RAISINS**

Vocals — Ellis Hall

(Vivianis)
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SIDE 2: **SILENT
MORNING** 4:09
NOEL

(Pagan)
© 1987 Island Records Inc.

RESPECTABLE 5:40

MEL & KIM

(West/Aiken/Watkinson)
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MOVE OUT 4:48
NANCY MARTINEZ

(Delta/Pacific)
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LOW RIDER (87 REMIX) 6:25

WAR

(Goldstein/Brown/Allen/Dickerson/
Scott/Jermain/Oskar/Miller)

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Design and Direction: Jimmy de Brug, San Francisco

SL 9704

COUNTER

CULTURE



A Four
Song EP

Side 1

Baby Head 2:39

(Lesseraux, Sadocha, Horan, Ratcliffe)

Wise Fool 3:37

(Lesseraux)

The No-Hype Man 3:46

(Lesseraux, Sadocha, Horan, Ratcliffe)

Side 2

Catch My Fall 7:58

(Lesseraux, Sadocha, Horan, Ratcliffe)



COUNTER CULTURE is:

Mark Lesseraux - Vocals, Keyboards, tamborine

John Sadocha - Guitars

Mark Horan - Bass

Rob Ratcliffe - Drums

Produced by Counter Culture and Joe Chinnici

Engineered by Joe Chinnici

Band Photo - Kathy Stanley; Cover Photo - Paul Evans, Mike Meade

Illustration by Bryan Lesseraux

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Counter Culture • P.O. Box 1578 • Menhasset • N.Y. 10030

Also Available on cassette.

Jacket Made in Canada

CATCH MY FALL

She waits, in the garden
Black hair, in a bob
She looks up at the snow cloud
and hopes it won't snow again

Hold tight, feel the fingers
Look tight, feel the tongue
Moving over your breast
Tonight you'll get what you want

Please, Please, Please, Catch My Fall

See her, she is laughing
Laughing, right out loud
Now, she's in the basement
She's coming up through the floor

Please, Please, Please,
Catch My Fall...



WESTERN WIND

And Other English Folk Songs and Ballads

ALFRED
DELLER countertenor

with Desmond Dupre, lute — John Sotterill, recorder

Western Wind

Early One Morning

Black is the Color of My True Love's Hair

All the Pretty Little Horses

Lowlands

The Salty Garden

Beaumont's Stream

Ariele Laurie

Cockles and Mussels

The Miller of the Dee

Ding, Ya Mn Only With Thine Eyes

The Eggay Foggy Dew

Frog Went A-Courting'

The Turtie Dove

Pretty Polly Oliver

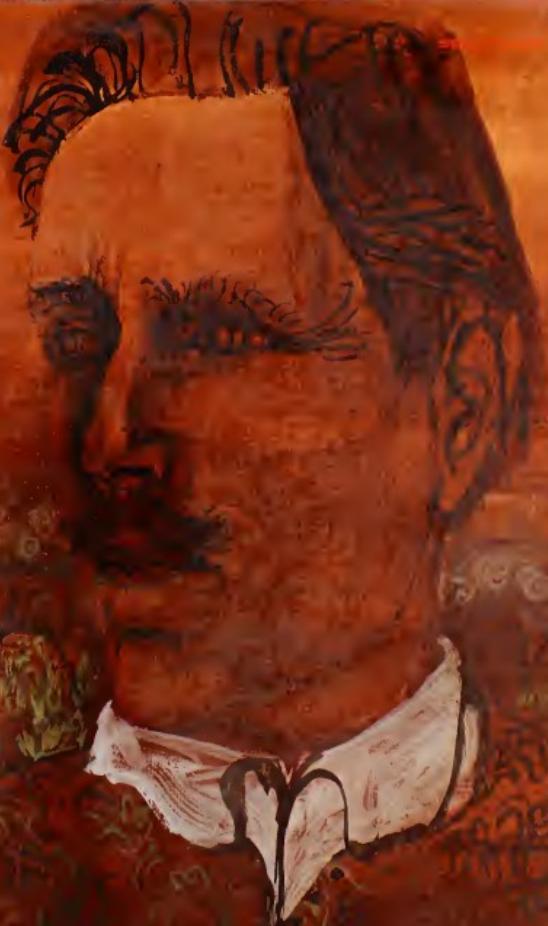
The Carrion Crow

The Wife of Usher's Wall

Henry Martin

I am a Poor Wayfaring Stranger

VANGUARD
Everyman
SERIES



WESTERN WIND

and other English folk songs

ALFRED DELLER

counter-tenor

Desmond Druce, guitar

John Sethon, recorder

A PROFOUND change has been experienced in English folk song by the same influences which has distinguished the historic recordings of the folk-singers of the last century. The new quality thus emerging from old songs They are no longer mere documents of past periods of perfection in song and style. Of older's "Folk Songs" this comes most clearly.

"The road is an unquenched trumpet" of England's piping songs above the sea. "The road is a broad highway" of Gladys Pechey's "Deli-very" and "The road is a broad highway" of the road to romance.

Artificially enthusiastic were the plaudits of the critics for the first recording of Alfred Deller's counter-tenor voice in "Broadway" in 1930. The critics were right, though, through the seventeenth century in taste of this period it sold the same quality that a rooster does to a hen.

Many of the songs as they record are as well known to us as the best of our own. They come to those shores with English and Scottish accents, and we are given a new and colorful, a forgotten history of "How they sing at home." We are given a new and colorful history of their former in new lands. And whenever it is planted, it takes root about the heart of the old world.

The new songs are the result of the new church music of the early 16th century. The new songs are the result of the new church music of the early 16th century.

They must remain as origin are songs like "Dove" and "The Lark Ascending" and "Lassie Come Home."

Among the songs, the most recent is "Down By the Seaside," a new song by the late Alan Youl.

It reaches the truth that only the most simple people can reach when they sing.

And when they sing it with such feeling that makes a wail on the status of a "new folk song."

Side One

1. WESTERN WIND

Western Wind where wilt thou blow?
The clouds will follow after you,
Chirp all my larks are gone to my bower.
And I am in my bower.

2. EARLY ONE MORNINGS

Early one mornin' I went to the forest bough,
I heard a noise in the birch before below.
O don't leave me, O never leave me,O never leave me.

O go to the gallokin and fank are the roses
I could'nt from the garden to hand on the roses,
O never leave me, O never leave me,O never leave me.

How could you trust a poor maidsoul?
The roses were the roses that you'd had your rose.

Remember the roses that you'd had your rose.
O do not leave me, O never leave me,O never leave me.

This sang the poor maid, her arrows bewailing,
Till she was pale in the yellow below.

To think that she had a man to love,
How could you trust a poor maidsoul?

3. BLACK IS THE COLOR

Black is the color of my true love's hair,
He has black hair, and black eyes too.

The clearest eyes and the darkest hands,
Have the truest swarthy hands.

Dark is the color of my true love's hands,
I love the proudest hands that goes.

Black is the color of my true love's heart,
She will be as black as the darkest heart.

The clearest eyes and the darkest hands,
I love the proudest hands that goes.

4. ALL THE PRETTY LITTLE HORSES

Heigh-ho, heigh-ho, you cry,

God help me, I am poor,

When you walk, you shall have

All the pretty little horses,

Black and white, dapples and grays,

Chestnut and a little brown,

Horses that you never seen,

Go to sleep, little baby.

5. LONDONS

The London Foggy weather shone it based on an early Scotch ballad.

I dressed a dress the other night,
To see the London Foggy weather,
My lass she came all dressed in white,
My London foggy weather.

London Foggy weather, London Foggy weather,
London Foggy weather, my London foggy weather.

With her in her bonnet, and her coat,
A and, and now my love did wear,

She made no noise, nor word, the road,
London Foggy weather, and my London foggy weather.

She was a fisherman, and that was no wonder,
My London foggy weather, and my London foggy weather.

She was a fisherman, and that was no wonder,
London Foggy weather, and my London foggy weather.

She was a fisherman, and that was no wonder,
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She was a fisherman, and that was no wonder,
London Foggy weather, and my London foggy weather.

She was a fisherman, and that was no wonder,
London Foggy weather, and my London foggy weather.

6. THE MILLER OF THE DEE

This like the Miller, bold and free,
Let us smoke and talk,
The doors of roofs are made for glo,
The doors of roofs are made for glo.

This song shall pass from thos to me
To the next song now,
Let me tell you all agree
To say, "Leave the King."

10. COCKLE AND MUSSEL

In Father's city far, where the girls are pretty,
There comes a cockle and a mussel, Mother.

She draws a whelk through streets wide,
Cryng Cockle and Mussel silve, silve, oh!

Alas, alas, Mother,
Cryng Cockle and Mussel silve, silve, oh!

She was a fisherman, and that was no wonder,
Mother, Mother, Mother, Mother, Mother.

She was a fisherman, and that was no wonder,
Cryng Cockle and Mussel silve, silve, oh!

Alas, alas, Mother,
Cryng Cockle and Mussel silve, silve, oh!

She was a fisherman, and that was no wonder,
Cryng Cockle and Mussel silve, silve, oh!

Alas, alas, Mother,
Cryng Cockle and Mussel silve, silve, oh!

She was a fisherman, and that was no wonder,
Cryng Cockle and Mussel silve, silve, oh!

Alas, alas, Mother,
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Cryng Cockle and Mussel silve, silve, oh!

Alas, alas, Mother,
Cryng Cockle and Mussel silve, silve, oh!

7. THE TURTLE DOVE

O you can you lath words dove
Singing under the mattox tree?

There comes a mattox tree, and there true love
At my love he shall make for thee.

Or if ye will, for the white
Pigeon, or for the turtle dove,

For if ye go to the east side, daz
I go to the west side, daz.

If I go to the west side, daz
You may be always for the way

For ye no return to me,
For ye no return to me.

My love he shall make for thee
The turtle dove, or the white

Or the mattox tree, or the white

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ROBERT RUSSELL BENNETT
RCA VICTOR SYMPHONY ORCHESTRA



IT'S CLASSIC BUT IT'S GOOD

RCA Victor Symphony Orchestra
ROBERT RUSSELL BENNETT, conductor

Musical Director: John Pfeiffer • Engineer: Lewis Layton

SIDE 1

- Band 1* — Tchaikovsky SYMPHONY No. 4 IN F MINOR, Op. 36: Third Movement: Scherzo
- Band 2* — Schumann SYMPHONY No. 4 IN D MINOR, Op. 128: Third Movement: Scherzo (Abridged)
- Band 3* — Mozart SYMPHONY No. 38 IN D, K. 504 ("Piano"): Second Movement: Andante (Abridged)
- Band 4* — Rimsky-Korsakoff THE SNOW MAIDEN: Dance of the Buffoons
- Band 5* — Ippolitov-Ivanov THE CAUCASIAN SKETCHES: Cartage of the Sardar
- SIDE 2
- Band 1* — Franck SYMPHONY IN D MINOR: Second Movement: Allegretto (Abridged)
- Band 2* — Mendelssohn VIOLIN CONCERTO IN E MINOR, Op. 64: Finale: Scherzo
- Band 3* — Grieg THE LAST SPRING, Op. 34, No. 2
- Band 4* — Lortz LES PRÉLUDES (Abridged)

Here are some of the prettiest melodies ever written. This sentence, although presented without quotation marks, is a verbatim transcript of an observation by Robert Russell Bennett, the brilliant and versatile musician who selected and conducted these nine melodies. He remarks that they are, of course, something in addition to being pretty and melodious: they are examples of the classics. The premise is that this music will establish direct contact with the listener—who may consequently be curious about the "classic" aspects. (A possible variation on this album's title is, "It's good. But why is it classic?")

* * *

Classic, as noun or adjective, is a word that has had many definitions, in and out of dictionaries. Its use is not limited to any scholarly milieu. Certain annual horse races, tennis matches and baseball games are known, respectively, as turf, net and diamond classics, and you may extend this list of classics to include your own sports or other preferences.

This broadly generic application of the term has validity for the music in this album. Each composition represents something outstanding, something that also has the suggestion of time. It may be a representative demonstration of a musical form, mood or device. If that statement seems to have merely academic possibilities, you still have no ground for apprehensive moments. You will find this music enjoyable simply as "Music to Sit Around and

Figure Things Out or Not to Bother About Them By." It is suggested that you will find some extra satisfaction in a bit of pondering on what makes this classic music "classic."

* * *

Side One begins with two symphonic scherzos. A scherzo is a jest, a playful thing, and even in the supposedly solemn confines of a symphony, it is lively. The *Scherzo* from Tchaikovsky's Fourth Symphony is dashing, flashing music, and it is especially "classic" as a model for the use of pizzicato (plucked) strings. Thoughtfully, Tchaikovsky lets the string players relax their activity completely for a spell, while the winds take over. Then the brass gets busy, too, and the strings have some reinforcement for the finale of this movement. The *Scherzo* from Schumann's Fourth Symphony is a juxtaposition of a hearty, boisterous, rather bouncing (but not bouncy) melody, with a tender, contemplative tune. Dissimilar as the Tchaikovsky and Schumann *scherzos* are, they are both remarkable and both scherzos. Suchnaphilosophical inquiry: If all scherzos were interchangeable, would any of them be classic?

* * *

The *Andante* from Mozart's Symphony No. 38 could be denominated a classic simply for its eighteenth-century origin. One of the standard tests for "classicness" is the age of the work or the age in which it was created. This symphony qualifies easily for this category, but it is also a classic in agelessness. It is absorbing for students of musical form and maneuver, but "it's good!" and it moves the imagination by sheer tonal loveliness.

The *Dance of the Buffoons* from Rimsky-Korsakoff's opera, *The Snow Maiden*, is a kind of stage scherzo, with ample fest in its make-up. It is a classic of instrumental sparkle, too. The *Cartage of the Sardar* from Ippolitov-Ivanov's *Caucasian Sketches* is a parade, which in itself is a musical operation of classic connotations. The Sardar, an eminent official, is brought on with an opulent musical reception, and becomes a classic on parade.

* * *

On Side Two, we meet first the *Allegretto* from the Franck Symphony in D Minor, which is a classic in various respects. It is the most famous "single" symphony, Franck being one of the few composers who maintain a place in

the symphony lists with the composition of only one symphony. "One of the few" may be too conservative! The *Allegretto* is a classic of charming melody, and a classic in the use of the English horn, which sings out the principal tune.

The Mendelssohn Violin Concerto is so much a classic that for some violinists it is *Mister Violin Concerto*. Certainly, every violinist with concerto technique likes to play it, and here is the jaunty yet lyrical *Finale*, played by all of the violinists of this excellent orchestra. Group performances of this solo have happened previously, but this is believed to be the first recording of multiple "starring" in this concerto.

* * *

Grieg's *Elegie Poem* for String Orchestra, often identified by its German title, *Letzte Frühling* (*Last Spring*), is Mr. Bennett's favorite as one of the most glorious melodies in all music. It is a classic of melody and of playing for massed strings. The orchestra "sings," and this is most logical, because this air was first a song that Grieg composed to a poem by the Norwegian writer, Asmund Olsæn Vinje. It became a classic in its orchestral version, but the song is of similar quality.

The symphonic poem—translation of a text into a large orchestral work—was a Lisztian addition to musical designs . . . and it is revealed powerfully in *Les Préludes*, which was based on lines from the *Méditations poétiques* of the French writer, Alphonse de Lamartine. Here life is considered as a series of preludes to death, with a triumphant finish in the music. Life certainly is the principal subject matter of this music—eventual life! Artistic content is often categorized as either "classic" or "romantic." *Les Préludes* might be characterized as both a romantic classic and as classic romanticism. And, as all of this music is, *GOOD!*

Notes by ROBERT A. SIMON
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PAM PURVIS—Vocals

BOB ACKERMAN—Flute, Bass Flute, Alto and Tenor
Saxophones, Clarinet

RICHARD WYANDS—Piano

HARVIE SWARTZ—Bass

AKIRA TANA—Drums

I discovered Pam Purvis and Bob Ackerman through my friend and colleague Philippe Bourdin of *Jazz Hot Magazine*. I still remember the time in Paris when the phone rang and Pam and Bob, who had just arrived in town, called us for an appointment. Seeing them in person confirmed the impressions I had from listening to their records; kind, simple, two great artists deeply rooted in jazz. Since then we have become close friends. I invited them to perform in Italy at the San Remo Jazz Festival in April, 1985, and all the critics agreed: their performance was a pleasant, unexpected surprise. Reviews, interviews and radio and TV appearances quickly followed, establishing the couple in the hearts of Italian jazz lovers.

During that time I also noticed the enthusiasm of young saxophone players who attended Bob's seminars (he is known as the "mouthpiece doctor"). For the delight of European audiences, they also toured Switzerland, Spain and France. This album is the result of a constant evolution.

I am particularly impressed by *'I'm Old Fashioned'*, one of the most elegant versions of Kenny's classic. And then there is *Bird Meets Fats*, bring to mind that fabulous concert in San Remo.

Pamela Purvis is the best new jazz voice, superbly accompanied here by wonderful first-rate musicians. Europe is convinced: are we up to the United States to recognize her great talent?

Giuseppe Ballarò
Musica Jazz, Jazz Hot, Jazz Forum and Jazz World

Ween Pam Purvis and Bob Ackerman undertake to perform a piece of music familiar to jazz listeners for generations such as *Honeysuckle Rose* or *Zuluay of Birdland*, there occurs a distinct phenomenon, often peculiar. It sounds new. It gives us a feeling of hearing afresh, as if for the first time, jazz compositions or standards which have been interpreted so much and in so many different ways that we have not really thought of recuperating their original appeal again.

To explain how this happens is not too hard to explain. I know that Pam and Bob never do anything planned, never overlook an indication in a score or a hint in the lyrics; in the whole of their repertoire the exact meaning and intention of the composer or the lyricist is always the dominant rule.

As their new recording attests, it is rules in the delicate performance of *Jennie Kain's I'm Old Fashioned* just as completely as on the difficult scale required by Charlie Parker's *Straight From The Apple*.

Perhaps this is a partial explanation of the freshness and grace with which so-called "standard" repertoire of this kind matches us in their performances.

The perfect blend of Pam's enchanting voice and Bob's woodwinds, particularly the clarinet, is a very enjoyable achievement and the listener's response, involuntary or almost automatic, is one of surprise and pleasure.

This, however, can hardly be the whole story. What obviously has breath or beyond their talent is an example of flawless vocal and instrumental execution, of respect and love for music, expenditure of energy reflecting melancholy, gaiety, anxiety, suffering, vitality and above all, consummate artistry.

I tremendously enjoyed every minute producing this recording session.

Louis Victor Maly

SIDE ONE

'I'M OLD FASHIONED' * 5:32

Janet Kain / Johnny Mercer

CLARINET BLUES 2:44

Bob Ackerman

HEART SONG 5:32

Bob Ackerman / Pam Purvis

C + J 3:49

Bob Ackerman

SIDE TWO

ULLABEYE OF BIRDLAND** 4:41

George Shearing / B.T. Farster

LIKE A LOVER* 5:45

Don Cappello / Mandy & Alan Bergman

LET ME LOVE YOU 5:14

Bert Howard

WHEN BIRD MEETS FATS 5:47

Medley: Honeysuckle Rose — Fats Waller / Andy Razaf,
Scapple From The Apple — Chester Parker

PRODUCED BY LOUIS VICTOR MALY

Executive Producer — Herb Wong

Recorded July 18, 1985 at 39th Street Studios,
New York, NY

Engineered by Richard Kaye
Mixed by Richard Kaye and Louis Victor Maly
Mastered by Roger Seidel

Arrangements — Bob Ackerman
Richard Wyands **
Claude Johnson **

Bob Ackerman plays Soprano Flute exclusively,
produced by Michael Cosey
Clarinet made by Peter Etton

Harvie Swartz appears through the courtesy of
Glenmark Records

Cover Art — Lava Stein
Back Cover Photo — Zane Mitchell
Art Direction — Zane Gee

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SCHUMANN
CONCERTO

in A Minor for 'Cello
and Orchestra, Op. 129

Encores with

Eugene Istomin, piano

and the

Prades Festival Orchestra

ML 4926



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CASALS FESTIVAL

SCHUMANN

CONCERTO IN A MINOR FOR 'CELLO AND ORCHESTRA, Op. 129

Pablo Casals, 'Cello with the Prades Festival Orchestra

SHORT PIECES

Pablo Casals, 'Cello; Eugene Istomin, Piano; Prades Festival Orchestra

Pablo Casals, Conductor — Perpignan Festival Orchestra, Pablo Casals, Conductor

Schumann Concerto

Unnatural noises frightened him in his sleep. For some years he had suffered from nocturnal fits and convulsions; then they came and went. Other things were changed. He had difficulty settling on the right tempo, for a piece, after a few rehearsals, would fall into a sort of apathy or gave way to irritability.

A single note, a sound, a note of a period, then shift to another. They came particularly during the nights, many of which were sleepless. His musical training experience was absent from that time on.

And yet there were strange interludes of great joy. Sometimes the mind would turn around and find itself again, and every sound would turn to music. He would write sweet, and letters to friends, and when he was writing he was able to listen to the music inside his head, while orchestra playing symphonies never conducted before.

He had to leave home and violence and two doctors had to be summoned to hold him down. When this passed he rested and rallied made some progress.

He had evoked a poet spirit and it had got the best of him. Like the 'apprentice's apprentice.' He had to learn to control his power of that inspiration and force of mind that would weld his melodies into great emotional units. He had breathless moments of effort, but also moments of his own personality in his effort to deliver the image of the emotional universe in sounds and phrasing. He had succeeded, but he had lost everything.

The 'Cells Concerto' shows the marks of this process of re-achieving, of returning to those staking to the emotional point in the music, never empty virtuosity. The 'cello sings, and there are moments of tenderness and moments in feeling. There are also painful moments.

With the first theme we know we are in the land of Schumann. The 'cello is the voice, it gives us what it has to say. There it is. This theme returns again and again; it is really the whole piece, the whole story. A striking feature of different thematic aspect is used primarily for passage work between statements of the main theme.

After an exhaustive development and restatement of this material the 'cello takes us over a series of brilliant passages, and movement without pause. By the time the movement's main is stated we are fully into it without the slightest break in emotional continuity, surely a triumph of Schumann's great

This theme, with its tender falling sixth, dominates the movement in time. Again it is a 'cello solo section. By now we are in F Major. Suddenly the theme of the first movement is heard again. A restatement of the movement's main, but with a difference: the air darkens; trembles in the bass instruments foreshadow the third movement. There is a solo section for 'cello, and then the piano comes again without pause, we are suddenly in the finale. The theme is tempestuous, stormy. The rhythmic patterns are sharp, and the gentle passages that intrude are shrouded out of the way.

Again the theme of the first movement reappears in the solo 'cello, singing to itself like a lost child in the woods. When the orchestra joins in, the 'cello is still the leader, but the conclusion, a race with death, an end to life and all to madness.

And yet to feel virtually alone, a man who has no one with whom to share his art, with Pablo Casals, later to report to Howard Taubman of the New York Times: "There was a long silence. There were many concerts on my last tour."

And so feels virtually alone, a man who has no one with whom to share his art, with Pablo Casals, in Bach or Schumann or others. What happens then, when reported almost daily in the newspapers?

Art is transmitted from Casals to other musicians, something that causes hands to seek hands in the same language. And then Casals is master, and his basic authority stems from this, but this is not all. As a conductor he is able to indicate the largest conception of a given piece of music. He is next about details but his virtue does not come from some fantasy.

He seeks the concept of the composer, the essential thought behind the work that will touch the heart of the audience, above the phrasing, dynamics, temp. If he eschews displays of virtuosity, it is not because he is tempted but because he is too honest, too bent on getting out of the question.

Because he has dispensed with this possibility he can be the master of his meaning as music, clean of all questions of accomplishment and professional aggrandizement. That he lives in the music, that he is a conductor only underscores this commitment to his art. To him have come the great artists of the world, and from these meetings we have this music.

Notes by CHARLES BURR

FACTS ABOUT THE CONCERTO
Robert Schumann was at Zwickau, Saxony, June 8, 1819; died at Endenich, near Bonn, July 29, 1856. Concerto in A Minor for 'Cello

Short Pieces

1. Canzona De Grele (Song of the Birds) — Catalán, Pablo Casals, 'Cello with the Prades Festival Orchestra.

Casals and Istomin

2. Suite Martí Del Canigó — Sardana. Prades Festival Orchestra, Pablo Casals, Conductor.

3. Bach: Aria (From Organ Pastorale in F Major). Pablo Casals, 'Cello, with the Perpignan Festival Orchestra.

4. Bach: Recitative (From Organ Concerto No. 3). Transcribed by Mario Casals. Pablo Casals, 'Cello; Eugene Istomin, Piano.

5. Haydn: Adagio (From Sonata No. 9 in D Major for Piano). Pablo Casals, 'Cello; Eugene Istomin, Piano.

6. De Falla: Nana (From Seven Spanish Popular Songs). Pablo Casals, 'Cello; Eugene Istomin, Piano.

■ One day at Perpignan Dame Myra Hess was a widow, keeping afloat while she made ends meet, with the help of her son, with Pablo Casals. Later she reported to Howard Taubman of the New York Times: "There was a long silence. There were many concerts on my last tour."

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5. ONLY YOU (And You Alone)
6. LONG TALL SALLY



LL 26

Carl Ditters von Dittersdorf
(1739-1799)



SYMPHONY in A minor

Prince Louis Ferdinand of Hohenzollern
(1772-1806)

RONDO for Piano and Orchestra
Otto A. Graef, piano

THE FRANKENLAND STATE SYMPHONY ORCHESTRA

Erich Kloss, Conductor

carl ditters von dittersdorf • SYMPHONY in A MINOR

PRINCE LOUIS FERDINAND of HOHENZOLLERN • rondo for piano and orchestra

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THE FRANKENLAND STATE SYMPHONY ORCHESTRA

Carl Ditters von Dittersdorf

Carl Ditters von Dittersdorf was the product of one of the most remarkable ages of all time. Born in Vienna in 1739, his was the privilege of being contemporaneous with Mozart, of being an intimate friend of Gluck and Haydn, of witnessing the rise of Beethoven.

Although he never actually became wealthy, his once well-frequented salons during his own lifetime were sufficient to provide him with the means to enable him to compose 115 symphonies, some thirty string quartets, well over a dozen works in each of the other chamber music forms. It is characteristic of his way of life that he should have suffered from the greatest advancing years—an almost total indisability, a failing in illness which Mozart need have feared.

At the same time, Dittersdorf lived in the thick of Court intrigues and political manipulations by which important musical posts could be obtained or made secure, a terrible game in which Gluck and Salieri were the chief players. Haydn, little more than a boy, which turned catastrophically against the needs of livelihood for Mozart. In the end Dittersdorf was also defeated by it when, nearly 60 years old, he lost his conducting post and retired to the country place of a friend, Count von Stiffilow at Rothfels in Bohemia. There, broken in health and spirit, he dictated his biography to his son, completing it two days before his death.

Dittersdorf was a pupil of such famous teachers as König, Zieglar and Treitsch. Prince von Hohenburghausen took him into his service and educated him. In return, Dittersdorf practiced to become one of the leading violinists of his day. He accompanied Gluck on a tour of Italy. Shortly afterwards he entered on a royal tour which brought him success in the leading cities of Germany and Austria. In 1764 he became the "Kapellmeister" of the Bishop of Pressburg; in 1771 he advanced to a similar post for the Prince Bishop of Breslau. Through influence he received a title of nobility. All the while he composed comic operas which found him marked success on the stages of Vienna, completing 28 of these during his life.

His memoirs remind one of the autobiography of Lorenzo da Ponte, Mozart's distinguished librettist. The life of the successful musician seems to have been an endless series of balls and parties sponsored

*The Autobiography of Ditters von Dittersdorf, published by Richard Bentley & Son, London, 1896.

by the nobility, intrigues with their lieutenants and mistresses to secure favors, payments in golden watches and snuff-boxes and, very rarely, grants and stipends. Certainly one wonders how the foamy atmosphere ever produced such magnificent and serious artists.

SYMPHONY in A MINOR

This symphony shows the development of the symphonic form as a contemporary of Haydn and Mozart, and clearly designates the composer's historic format and importance. It is one of the later symphonies of Dittersdorf, although no one seems to have bothered to catalog them all and assign to them chronological numbering. Two sets of orchestral parts are in existence, one in the Royal Library in Berlin, the other in the Library of Congress.

The first movement could be titled *cara patetico*. In the Adagio the solo cello is played in the high register as called for by the composer. In the Berlin set the cello part is written in the treble clef on another higher, same music register. This part could be played by a sole violin, as the Library of Congress score is marked *Violino Solo*. The Third Movement divides into a *Musette Primo* and *Musette Secundo*. The Finale is a *Prestissimo* in *b* flat.

RONDO FOR PIANO AND ORCHESTRA Op. 13

Prince Louis Ferdinand of Hohenzollern

Though this composer is totally neglected today, few were romantically and historically more stimulating. Louis Ferdinand, Prince of Prussia he was called by his contemporaries. Dashing and handsome like Byron, the parallel goes even farther. Both were possessed of tremendous artistic endowments, and in the end both earned their supreme distinction on the field of battle.

Louis Ferdinand was a nephew of Frederick the Great, son of Prince Ferdinand of Prussia, youngest brother of Frederick. He was born into a family in many ways distinguished itself in music. Queen Sophie Charlotte (1668-1705) of Prussia, Frederic the Great, Sophie Charlotte, Anna Amalia, all took music training, composed music which was well received and played many instruments. As composer and pianist Louis Ferdinand was the greatest of all the Hohenzollerns. Generous, usually broke, he made German patriotism, personal integrity and courage the cornerstone of his life. His music is mostly cheerful and charming—

audiences referred to him as "the Beethoven with tushines". Beethoven had sent a high regard for his music that he dedicated his Third Piano Concerto in C Minor Op. 37 to him. Even Goethe was a friend.

Louis Ferdinand announced early in life that he would never suffer a defeat in battle and live to talk about it. At 17 he had made a General in the war against Austria. In 1793 at the age of 32 when Prussia moved against France, he was made a Major General. He apparently hated only one man in his life—Napoleon.

Most of his mature artistic life unfolded between 1795 and 1806, a period of peace in Prussia. He travelled widely and challenged all of Europe's best pianists, as often as not winning his playing contests. Of the dozen and a half works extant, virtually all employ the piano—piano quartets and trios being his favorite form.

He composed two Rondos for piano and orchestra, one being the second and more widely played. Certainly there is little besides undiluted joy of life in this work, the idiom showing almost equal traces of Mozart and early Beethoven.

When war broke out again in 1806, Louis Ferdinand, then 34, seems to have had premonitions of disaster. He argued with his superior against the first campagne against the French, believing it a military unsound. Overruled, he insisted on leading his troops into the battle of Saalfeld after spending the previous evening alone playing the piano. His horse suffered a broken leg as he charged over a barrier. A French captain ordered him to surrender as he thrust out his sabre at the Frenchman, who pierced him with a lance.

THE FRANKENLAND STATE SYMPHONY ORCHESTRA is the center of musical activity in Nuremberg and surrounding cities. Concerts are generally held in the Nuremberg Opera House, and during the summer in the Swedish Court of the Castle of Nuremberg. The orchestra also plays all the symphonic concerts of the Bavarian radio.

Erich Kloss is its founding conductor, having previously conducted the Philharmonic Orchestra of Munich and other South German music centers—

ALP 1241

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HIGH FIDELITY

Recuerdos DEL PASADO



Copijado y editado por Ansonia - México - ALP 1241

Rafael Hernández y su Conjunto



ALP 1241

RECUERDOS DEL PASADO

RAFAEL HERNANDEZ Y SU CONJUNTO

Cantan: Chiquitín y Leocadio

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(Son Montuno)
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 5. DULCES BESOS (Vals)
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Side 2

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6. SI PUDIERA (Canción Criolla)

RAFAEL HERNANDEZ, the famous and well known Puerto Rican composer, organized in the City of New York during the year of 1926 the famous TRIO BORINQUEN, composed of Antonio Méza (Santo Domingo), Salvador Ithier (Mayaguez) and himself (Aguadilla). The TRIO BORINQUEN was well received and left nice memories.

The object of this record which ANSONIA has the privilege of offering to our friends and well-wishers is to pay homage to this author of the Musical Group. Recorded under the name of his own composition and containing all the advancements of our times, we offer in this record a group of very beautiful songs, many of which have been forgotten but they deserve to be heard over and over again because of their musical beauty.

Among these the following can be heard: *TRISTES RECUERDOS* (Sad Memories) *MADRIGAL, EL SON YUMBAO, SI ME MUERO MADRE MIA* (I Should Die Mother of Mine) and others. These old songs, reminiscent of a glorious past, are melodies depicting the Puerto Rican soul, beautiful numbers that our parents and grand-parents used to sing, and which we are sure that this new generation will enjoy even more.

RAFAEL HERNANDEZ proud of his work, but with the desire to offer in this Long Playing Record something really sensational, revised all these compositions and made beautiful arrangements with the result that this recording is perfect in every respect.

Two very well known Puerto Rican singers, Chiquitín García and Leocadio Vizcarro, under the author's direction, have made possible this homage to the TRIO BORINQUEN.

And now to conclude we will transcribe hereunder a message from the composer himself, RAFAEL HERNANDEZ, addressed to the Latin American countries and very specially to his Puerto Rican countrymen.

"Latin American Countries and dear country-men: This Album with the cooperation of the famous firm ANSONIA is now on the international market, and it represents for me the beginning of a future full of hope for the dreams I always had, leave the most precious songs I ever wrote recorded on an estimable way."

"Many of these songs are not known at all to the present generation and they represent the nice ones I have written during my artistic life. I am sure that anyone who heard and interpreted them the TRIO BORINQUEN will be surprised when he hears the same selections interpreted to perfection by this new musical group."

"This record represents the realization of my fondest dreams, to leave to the present generation and the ones to come, a testimony of my works recorded in an artistic unforgettable way."

"I have revised carefully the orchestrations and in several instances I have made some modifications and to my way of thinking the themes sound still more beautiful and melodic."

"The music is the same, but now it has been recorded magnificently and I wish to take this opportunity to express my heartfelt gratitude to my singing partners and to ANSONIA who has made possible the realization of my most fervent wishes. Friends of Latin America, brothers and sisters of Puerto Rico, thank you in advance for the way you will receive this Album, I remain cordially yours, RAFAEL HERNANDEZ".

RAFAEL HERNANDEZ, el glorioso y notable compositor puertorriqueño, organizó en la ciudad de Nueva York en el año de 1926 el famoso TRIO BORINQUEN, integrado por Antonio Méza (Dominicano), Salvador Ithier (Mayaguez) y él mismo (Aguadille). El Conjunto durante su efímera existencia realizó una labor musical realmente importante.

El objeto del presente disco es que la firma ANSONIA tiene el privilegio de ofrecer a sus amigos y favorecedores, es el de tributar un homenaje a tan notable Conjunto Musical. Grabadas con los más modernos adelantos de la ciencia electrónica, ofrecemos en el presente disco un grupo de bellísimas canciones, muchas de las cuales se presentan en el olvido y por su belleza merecen ser escuchadas por todos aquellos que sienten y gozan de la música y sus bellas melodías.

Entre las canciones que se presentan están: *TRISTES RECUERDOS, MADRIGAL, EL SON YUMBAO, SI ME MUERO MADRE MIA* y otras tantas. Esas viejas canciones, reminiscencias de un pasado glorioso, pride decirles que son el canto más melódica del alma puertorriqueña que recuerdan a quienes las escuchan, inolvidables serenatas bohemias, melodías que tararearon nuestros padres y abuelos, canciones cuya belleza melódica es comparable instantáneamente con su regalada tonal.

En este disco se incluye también la siguiente canción: *CHICUITÍN*, que es una magnífica canción criolla que combina el canto y el instrumento de su obra, con el deseo de ofrecer en la presente grabación algo que no se ha oido en el mundo, ni en ningún otro momento con su propia obra musical habiendo hecho en cada uno de los modificaciones técnicas necesarias con el objeto de presentar bajo el punto de vista musical algo no solo lírico sino perfecto.

Otra magníficas cantantes puertorriqueñas, Chiquitín García y Leocadio Vizcarro, dirigidos por el propio autor, han realizado este propósito que realmente es un digno homenaje a su maestro.

Para cerrar con broche de oro transcribamos, a continuación el mensaje del promotor RAFAEL HERNANDEZ, dirigido a los pueblos de Hispano América y muy especialmente a su compatriota puertorriqueño:

"Pueblos de América, hermanos míos: Este Álbum que con la cooperación de la acreditada firma ANSONIA salió al mercado internacional, representa para mí la iniciación de un futuro lleno de esperanzas para los soñios que hace mucho tiempo anhelé dentro del legado de mi maestro, el gran compositor puertorriqueño, mis viejas canciones, grabadas en forma impresionante interpretadas en forma inimitable.

"Muchas de estas canciones, desconocidas por la actual generación, representan lo más precioso de mi vida artística. Estos seguros que quienes escucharon las viejas interpretaciones del antiguo TRIO BORINQUEN se sorprenderán al oír las nuevas interpretaciones por este nuevo Conjunto Musical que les da vida y color".

"Deseo que mis discípulos, para decirles adiós — la realización de mi sueño dorado, el dejar a la actual generación y a la posteridad el testimonio de mi obra artística en forma realmente inimitable.

"He revisado cuidadosamente la orquestación y en muchos casos he hecho algunas modificaciones y arreglo que a mi juicio han dado por resultado una forma más bella de expresión de la medida".

"Deseo que mis discípulos, para decirles adiós — la realización de mi sueño dorado, el dejar a la actual generación y a la posteridad el testimonio de mi obra artística en forma realmente inimitable.

The Film Music Of Nino Rota

Vol. 2

THE ORIGINAL
MOTION PICTURE SOUNDTRACKS

ACCADDE AL PENITENZIARIO

IT HAPPENED AT
THE PENITENTIARY

— and —

UN EROE DEI NOSTRI TEMPI

(A HERO FOR OUR TIMES)



MUSIC COMPOSED BY

NINO ROTA

THE ORIGINAL SOUNDTRACK RECORDINGS

The Film Music Of **NINO ROTA**

Vol. 2



Volume two of our Nino Rota film music series presents two previously unreleased scores. Both films are Italian comedy/satires from the mid-50's. Rota had a special knack for scoring comedy. His music has a simplicity and innocence, and a sense of fun that made it perfect for a chaste and wacky film. To help elevate the bouncy fiddles and pest-falls, ACCADDE AL PENITENZIARIO and UN EROE DEI NOSTRI TEMPI have that unique Rota sound, with the latter having that distinct "life is a circus" quality that was developed in many of his famous scores for the films of Federico Fellini.

These recordings are of particular interest because they predate Rota's score for King Vidor's 1956 production of WAR AND PEACE, making them the earliest original recordings available on record at this time. The tapes are, of course, mono, and are not available in any other condition except one-and-a-half rpm side-one/two. During the very successful mastering session of this record great care was taken to decompress and enhance the limited range inherent in vintage soundtrack recordings.

It should be noted that the drawing on the cover is one of the many caricatures of Nino Rota drawn by Federico Fellini during their 29 year collaboration. We felt that even though the music on this record is not from Fellini's films, his drawing captures the whimsical mood of Rota's comedy scoring.

Also available on Cerberus Records
THE FILM MUSIC OF NINO ROTA Vol. 1
CST 0204 — IL BRIGANTE a powerful score from 1961

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ACCADDE AL PENITENZIARIO

IT HAPPENED AT
THE PENITENTIARY

Produced by
Felice Zappulla

Adriano FABRIZI · Alberto SORDI
Walter CHIARI · Renzo DE FILIPPO
Mario RIVA · Riccardo BILLI



directed by
GIORGIO BIANCHI



Franco Cristaldi
Presents

ALBERTO SORDI

in

UN EROE DEI NOSTRI TEMPI

(A HERO FOR OUR TIMES)

a film by
Mario Monicelli

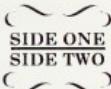
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music by
NINO ROTA

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2. Ora D'Aria
3. Ricordi Di Paese
4. Sogni Di Un Secondino
5. Reclusione Che Passione
6. Danzando Tra Le Sbarre

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UN EROE DEI NOSTRI TEMPI

music by
NINO ROTA

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(main title)
2. Eroico Tourbillon
3. Dopo La Sconfitta
4. Fox Del Tempì Andati
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6. Un Pacchetto Di Nocciola
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< Put Your Hands Up >

< What It Is >

< Grimey >

A large, bold, orange letter 'V' is centered against a dark, textured background. The letter has a thick, slightly irregular stroke, giving it a hand-painted or brush-stroked appearance. The top right corner of the 'V' is partially cut off, revealing a dark, jagged edge.

violator

3 Hits From > The Album

3 Hits From > The Album V2.0



SHOSTAKOVICH
PIANO TRIO NO. 2, OP. 67
IVES
TRIO (1911)
BEAUX ARTS TRIO





Side 1:

Dimitri Shostakovich (born 1906)
Trio No. 2 in E minor, for violin, cello, and piano,
 Op. 67
 (Published Russian State Edition)

1. Andante - Moderato - Poco più mosso
2. Allegro con brio
3. Largo -
4. Allegretto

Side 2:

Charles Ives (1874-1954)
Trio for Violin, Cello, and Piano
 (Published Poulenc Corp.)

1. Andante moderato
2. "Tsig" (Presto)
3. Moderato con moto

Beaux Arts Trio

Menahem Pressler, piano
Isidore Cohen, violin
Bernard Greenhouse, cello

Shostakovich wrote his First Piano Trio while he was still a student; we know nothing of it, since he has withheld it from publication. His Second, which is among his most important and deeply felt chamber works, was composed in 1944 and dedicated to the memory of Ivan Sollertinsky, a Soviet musicologist and a close friend of the composer. While the work reflects a personal loss, there can easily doubtless be found in it a general sense of the tragic events of the time. It is interesting to see how Shostakovich overcame the textural problems the medium poses. His piano writing is exceptionally sparse and transparent, as each instrument is compelled by the piano to stand out, but often they overlap each other at a distance of one, two, three, or even four octaves. The work opens with a *fugato* introduction, the initial presentation of the theme being given to the cellos playing high up in harmonics on the A string. When the muted violin entries it is at a more lowered altitude, and the piano enters with a rhythmic pattern them in octaves in the bass. The main body of the movement is in the usual sonata form, but, as so often with Shostakovich, ideas tend to grow out of each other, and elements from one thematic section are carried over to the next.

The second movement, a lively scherzo in the distant key of F sharp, is cast in rondo form. Here for much of the time the piano is set in opposition to the two stringed instruments, sometimes punctuating what they have to say with short, sharp chords, such as the third movement in B flat minor, is a *passepiede*, but instead of being a theme, the constantly recurring element is an eight-bar chordal progression. It is presented by the piano at the beginning and remains dominant until the final statement, which is extended in order to bring the link into the finale. Over the second statement the violin superimposes a theme that is taken up by the cello in the third. Although the key signature changes to E for the finale the mood is eerie - the movement has been likened to a *chasse morte*. The piano's constant eighth-note patterns and the harmony at times suggests bi-tonality. Before the final recapitulation of the main material, there is an episode returning to the *fugato* theme that began the work. Its setting, however, is very different, and it ends with a coda in this way the piano becomes a really fond player. The final work is given to the chordal progression of the *passepiede*, against which the two stringed instruments echo fragments of the finale's first theme.

Unlike Shostakovich, Charles Ives was not particularly concerned with forming his three instruments into an integrated ensemble; rather he revolved in setting them in opposition. This Trio is among the most typical and striking works of this extraordinary composer who, although working

king in isolation, anticipated many later musical developments in European music. Listening to this work, it is hard to believe with what difficulty he had to get it performed during the next seven years. The first movement, containing no indications of phrasing or dynamic levels (such matters being left to the discretion of the performers), opens as a duet for cello and piano in the treble clef. The strings subsequently provide a starting point for the piano, but immediately afterwards play their own way independently. The second part of the movement - a duet for violin and piano in the bass clef - is similarly constructed. The piano part here contains stretches that are even a giant leap beyond the compass. The player must, if he is to get over this difficulty by using both hands, but he still has to face the problem in the third and last part of the movement, for here the two duets with only slight changes are played simultaneously, the result being virtually a quartet for three players.

"Tsig," the title of the second movement, may sound exotic, but, as a footnote in the score explains, it merely signifies that "this scherzo is a 'jig': initially Ivens intended to call the movement 'the piano part goes to town'." Most of the material derives from tunes that were once well known and in many cases still are. The second one, given to the violin and accompanied by cluster chords on the piano is "Marching through Georgia"; it soon becomes distorted into a jingle, a segment of a Jingle bell, and "Boys and girls come out to play." Although the piano launches into "My Old Kentucky home," and later we hear "In the sweet bye and bye" and "There is a fountain filled with blood" just before the end there is a short but elaborate cadenza: it is said to represent the sunrise bringing the merrymaking to an end.

Similar conflicts pervade the final movement, although this is of a more serious nature. Of the two main themes, one is hymn-like and consonant, the other, first presented by the piano alone and then by the bassoon, is a piece of very dissonant two-part writing that defines no tonality; these two pieces of material are linked by the fanfare-like ideas that open the movement. During the coda there is yet another quotation, the only one acknowledged in the score; it is "Rock of Ages."

Malcolm Rayment

MENAHEM PRESSLER

Menahem Pressler was born and studied in Magdeburg in Germany. He became internationally known when he won the Claude Debussy Prize at the age of 17. Then came his first appearances in New York with the Little Orchestra, which in turn led to an unprecedented contract with the orchestra for several appearances in each of three subsequent seasons. Soon he was appearing internationally with other major orchestras under such distinguished conductors as Désiré Michouquet, Georges Szell, Eugene Ormandy, and Stokowski. Greenhouse and Artur Dorati. Now resident in the United States, where he is a professor at Indiana University, Menahem Pressler still manages to find time, apart from his work with the Beaux Arts Trio, to frequent solo appearances in recitals and orchestral concerts in America and Europe.

ISIDORE COHEN

Isidore Cohen who was born in New York and studied under Ivan Galamian at the Juilliard School of Music, started the Beaux Arts Trio's original violinist Daniel Gulev in 1968, on Gulev's retirement. He was previously leader of the Little Orchestra Society of New York, famous for its chamber-orchestral concerts since 1947, and has led several other orchestras, including that of the Casals Festival in Puerto Rico. More recently he joined the Mozart orchestra at the Lincoln Center, where he also appeared as a soloist. His previous activity in the chamber-music field included several guest appearances with the Budapest String Quartet, and for more than 10 years he was a member of the Juillard String Quartet.

BERNARD GREENHOUSE

The American cellist of the Beaux Arts Trio, Bernard Greenhouse, was a fellowship student at the Juilliard School

Open photograph. Adel-Pies

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of Music. He completed his studies in Europe under Pablo Casals, the great Spanish master, and his distinguished teacher with whom he studied for one year, once said of him: "Bernard Greenhouse is a very good technician, but, what I esteem more, a dignified artist." Greenhouse soon established himself as one of the foremost exponents of his instrument in orchestral concerts, solo recitals, and chamber-music ensembles all over Europe and the United States. He has very recently taught - at the Manhattan School of Music, New York State University, and Hartford University. The instrument he plays is the famous "Paganini" Stradivarius of 1707.

Other Philips recordings featuring the Beaux Arts Trio include:



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 in D, Op. 23
 with Walter Trampler, viola
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 in D major, H XV No. 19
 in E flat, H XV No. 22
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 in D, H XV No. 24
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FAIRMONT

the meadow
at dusk

6 16892 05766

Side A

I AM THE MOUNTAIN
THE KING AND QUEEN
FROM HIGH ABOVE THE CITY

THE EMBALMER
THE MOON CONTROLS THE TIDE
MY ONE AND ONLY ONE

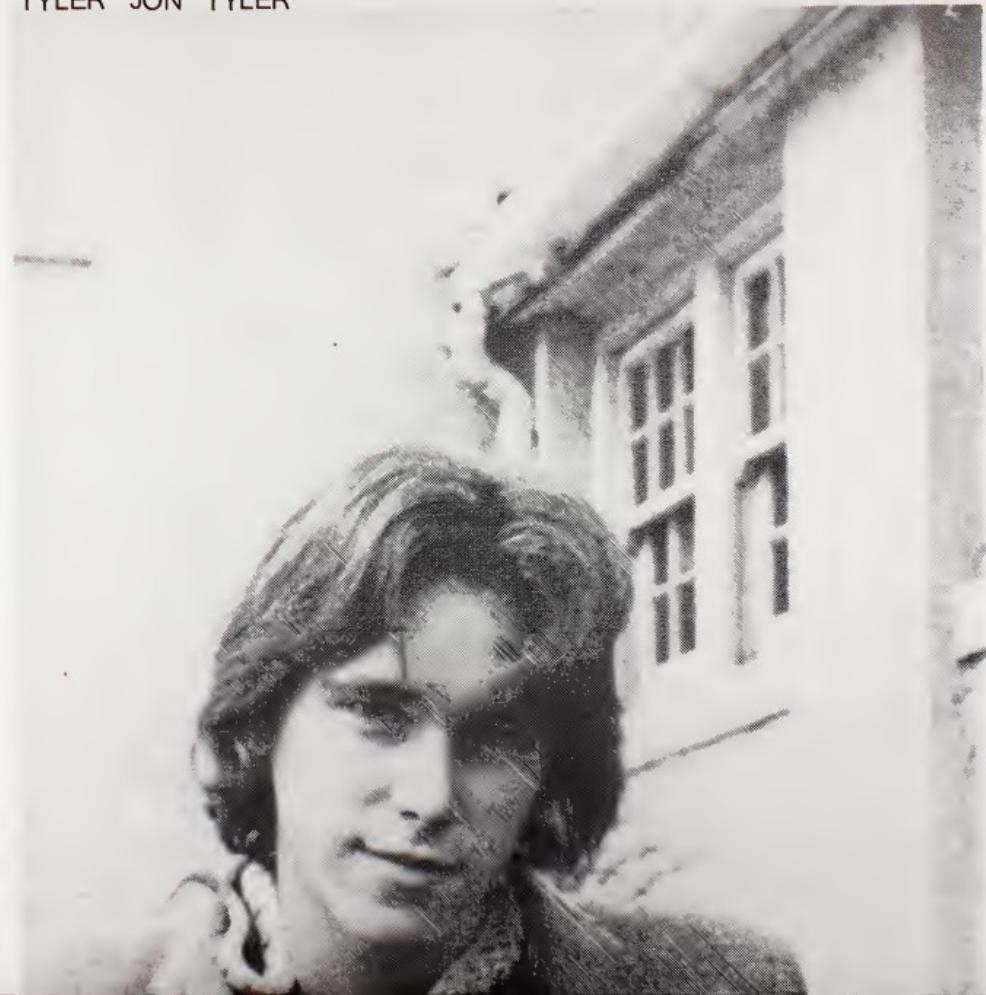
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Additional engineering by Bryan Russell
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Engineered By Antonio Valente
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side a 1. TICK TOCK TICK 2. SCOTLAND YARD 3. LOOKED OUT 4. CASTLES 5. OLD ENOUGH 6. PLEASANTRIES side b 1. LINERY



SONY

SERVANTS 2. SEPARATE ISSUE 3. TEETH 4. HOW'S ABOUT NOW 5. FASTER THAN LIGHT 6. SUICIDE ROBOT c 2010 TYLER JON TYLER



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PRODUCED BY JERED GUMMERE AND TYLER JON TYLER

RECORDED AND MIXED AT STROBE RECORDING BY JAMIE WAGNER AND NICK BROSTE
MASTERED BY JASON WARD AT CHICAGO MASTERING SERVICE

INSERT PHOTO BY JON TYLER CORE

ASCAP Separate Issue. Sheriff Jim, and Radar Tom

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side a. 1. TICK TOCK TICK I've got a problem with the way you talk your lips are moving and they never stop I'll listen to your story over and over but the clock keeps going tick tock tick tock tick tock tick sick... I'm getting sucked into the TV set I'm getting lost in the sheets on your bed I've slept through days I don't know where I am and my boss keeps going tick tock tick tock tick tock tick tick... Been up all night the sun is killing my eyes work tomorrow got a ear full of lies but early to bed baby early to rise and my clock keeps going tick tock tick tock tick tock tick tock... 2. SCOTLAND YARD. What's the weather like, over there, across the ocean? You're so far away, the color of the sky, no, I can't imagine. Does your little town sprawl bigger than the city proper? And do you live in a house tiny with the books stacked up along the window and.. what will you have tonight? Fresh fruit from your neighbor's garden? What do you like in your tea, ceramic cups of cream or honey? And will you share your bread with the stray dogs hanging in the alley? Do you spend your time watching strangers looking sad as they go by? All I wanna know is where will you sleep tonight? Will you think of me when you're shivering? What a terrible sight All you gotta do is call on me and I'll be by your side, we can stay up late and I'll listen in when you're singing to yourself. 3. LOCKED OUT. Been riding backwards on an old dirty train. My keys are missing, I can't find a place to stay. Tell me how long it takes to find a safe place to rest my head and put my shoes underneath the bed. Been walking down the street just a little drunk again. I'm getting weird looks on the bus from strange men. There are bars still open with several girls who've been locked out, so they smile just to make a few new friends. Can't find my way back in: I've been locked out again. 4. CASTLES. Honey, tell me, where did you meet her, across the water? Do you miss her over drinks end rolled-up cigarettes? Baby, if you went to see her across the ocean, would you leave me here underwater? Build her castles in the blonde and salty sand. 5. OLD ENOUGH. I've been smoking out my window and I can't decide if this is wrong or right but I'm a young girl according to everyone else but I'm old enough to know how to... You've got ten years on me and I'm ten years old but I think I'm sold on his sneakers half cabs just like mine we can go skating like we're running out of time I'm old enough... Baby can you read draw some pictures write me a song about your sneakers or are you grown-up going to bars that are miles away from the skateparks now do you remember that I'm old enough to know how to.. 6. PLEASANTRIES. Blindly lead through sounds that swiftly ring through clouds and past me streaks of light across dark concrete Heaths-- they're long like a beam- through old lenses and through alleys that comb through the dark threaded breeze faster it seems. Chilled like the wind on damp fingertips that wipe sweat from sheets of molded plastic jets and the evening dew on the collar of your neck like legs that stick when they move closer to sit. The night is left in linea unit and untrimmed

side b. 1. LIVERY SERVANTS Oh no my little sister, when they built you up all new did you feel anything? Are your eyes just plastic pieces, When you look at them do you see anything at all? Girl, are your red lips sewn shut, can't you tell them when there's something wrong? Is there something wrong? And don't they carry you around, throw you aside but can't you move at all? Well, stick a pin in her. Are your tattered rags all dirty, are you waiting to be tossed away? When your black hair gets tangled, do they hang you from the knots until it rips all off? And when they rip you open, would they even find anything there? No, there's nothing there. But don't they take all their time to stich you up so you're just fine? Aren't you just fine? Well, stick a pin in her. 2. SEPARATE ISSUE Do you still think of me in the morning when you're having your tea? If you listen very closely to the birds, do you hear me singing? Am I everywhere? Everything you see? 3. TEETH. Could I come around catch a peek at what your fingers do when you let them work it out? When we fuck around I get the funny feeling that you want me too but don't make a sound. The floor's spinning round and your teeth they shimmer under the drunk lights flashing in and out My heart's on the ground I'd pick it up but I'm too tired from all this chasing you around. Are things going right? If I knew I would come on over and make everything just fine would you have the time to meet me there and we'll try to get real fucked up just to feel alright. Oh baby, tell me who do you dream about when your mind shuts down? 4. HOW'S ABOUT NOW Was on a 747 crashed down into the ocean found my way onto an island kidnapped by a bunch of strange men now I'm trying hard to get pregnant but I think I'll die a virgin this island science wont cut it still seeing ghosts in the orchid found a hatch flew through time never sick built a shack shot a man burned a corpse got attacked polar bears cloud of smoke out of food out of dirty clothes wanna leave but I can't no I can't go home. 5. FASTER THAN LIGHT. Inbetween the cracks of the staircase mold of floorboards and lips of shoe soles he's dusted his way out into outerspace ain't it cold there well he's alone there he's inside skirts of sweet little space hags he's up all night end then he'll smoke a few fags faster than light he's high on the milky way planet to planet end then the stars say, "Hey, where have you gone, baby? Faster then light, maybe." Monsters on space ships well they're fast asleep I heard them speak before they even noticed me if I were born tomorrow tell me baby would you have waited for me? Hey, where have you gone, baby? Faster than light, maybe. 6. SUICIDE ROBOT. Well I'm too young or much too dumb tell me which one is it been sitting here waiting for your phone call I think I'll run away to the woods and hang myself or build a suicide robot Pain and suffering well they all seem the same so tell me why is yours so important? I'm getting worse every day wasting my time away thinking about how to wrap your presents. Can we talk about how to kill ourselves and maybe carry it out tomorrow? Well I'm too young or much too dumb tell me which one is it been sitting here waiting for your robot I think I'll run away to the woods and hang myself. Will you come with me?

STEREO

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17th CENTURY MOTETS

PEARS, MALCOLM etc.



17th Century Motets

by

Buxtehude Purcell Schütz Couperin



Peter Pears

Emanuel Hurwitz and Nona Tiddell, Violins

Terence Weil, Cello

George Malcolm,

Organ and Harpsichord Continuo

17th CENTURY MOTETS

PETER PEARS Tenor

EMANUEL HURWITZ and
NONA LIDDELL Violins

TERENCE WEIL Cello

GEORGE MALCOLM
Organ and Harpsichord Continuo

LOISEAU-LYRE

Concerto A with "Clarendon" music by Bryan Collier Licensed

The Dutch composer Buxtehude was for many years organist at Helsingør—Shakespeare's Elsinore. In 1686 he was appointed organist of the Münsterkirche in Lübeck, one of the chief centres of musical life in Northern Germany. He had come to Lübeck to journeyed on foot, in order to hear Buxtehude play his own compositions on the famous Sunday evenings of music that gathered round the organ in the cathedral of the northern Europe. In this Easter Cantata, the music transubstantially proclaims the victory of Christ over Satan, defeated in battle, and hummers are feed from the power of divine love.

Purcell's late sixteenth-century contemporaries spoke of his "genius for expressing the energy of English words" in music that could truly be called "the exultation of poetry". In this Easter Hymn, the words "I have overcome" and the final melodic line expresses the intensity of the mood of penitence and thanksgiving. The realization of the figured bass is by Beethoven strings.

*Thus weeping Shepherd who does Israel keep,
Risen by thy goodness from the bed of sleep
To thy high altar bring thy sacrifice,
As my best morning sacrifice,
May it be gracious in thine eyes
To receive the offering of love.
And do I live to see another day,
I vow, my God, henceforth to walk thy ways
And to thy commandments cleave,
All those few days thou shalt allow.
Could I redress the time I have misspent
By sinful assemblies,
Costly and riotous,
Those paths I fled,
I would expiate each past offence
That ever I did to thee.
The innocent should with themselves like me,
Show forth their sins, call on thy reverence and
With joy I'd sing, lay my hands
Who can die, so to receive his death?*

Heinrich Schütz, born a hundred years before Bach, was the greatest of Bach's predecessors. He studied for a time in Venice under Monteverdi, and his church music shows the influence of the Venetian school in its dramatic use of words and its brilliant use of instrumental colour. In this Mystery Cantata, which was performed in Venice in 1627, the word "foliata" becomes a quarterly dance, and there is happiness in the violins' easy time as they lift the burden from the voices. The text is a simple prayer: "O my God, ye that labour, and I will give you rest. Take my yoke upon you, and learn of me. For my yoke is easy, my burden is light."

This Elevation is from a set of motets that Coprario wrote for the royal chapel of Louis XIV. There are extraordinarily detailed descriptions of the various emotions, from the moods of adoration, penitence and fierce indignation against the evil in the world. Translation: Hear, all men, and fear exceedingly, for the world is about to end. The just and the righteous suffered the unjust man averted and the just was punished. Who has ever seen the like who has ever heard such a thing? Who has ever seen the like? O my God, the sinner deserved God's enmity, while the wicked envied the Creator took upon Himself O most terrible Jesus, most innocent Saviour, to bear the sins of the world. O my God, how far I am from being so willing to do for us all? O incomprehensible design of divine love. O wonderful rebellion of the human mind! How low, most wretched, most miserable, most abject we are! O my God, a propulsive man, doth thy goodness mount? O most sweet Jesus, how far doth thy love. Thy goodness, The kindness, reach? O most merciful God, how far with thy cruelty, thine ingratitudes, thy forewastes, exceed!

Schütz's *Pastourelle cor meum* is cheerful and energetic with the cheerful energy of faith. Translation: O God, my heart is fixed, I will sing and give praise. Awake, pastourelle and harp. I say if all the world were silent, still I would sing. O my God, among the people, and I will sing praises unto thee among the nations.

In Buxtehude's setting of the Nunc Dimittis, peace and understanding combine in a quiet sublimity of grandeur. The opening phrase flows contentedly in three-four, with a quiet and joyful sense of mystery. The movement ends in four-four, where the music resembles the salvation that is prepared for all men, and a calm exultation in the six-eight that concludes the movement. Translation: O Lord, my God, now lettest Thou Thy servant depart in peace according to Thy word: for mine eyes have seen Thy salvation, which Thou hast prepared before me: for all the ends of the Right to enlighten the gentiles and the glory of Thy people Israel.

MICHAEL HOLST

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Side 1

Buxtehude
O FROLICHE STUNDEN — *oester Canticis*

Purcell
MORNING HYMN

Schütz
VENITE AD ME

Side 2

Coprario
AUDITE OMNES — *Elevation*

Schütz
PARATUM COR MEUM

Buxtehude
HERR, NUN LASST DU DEINEN *EFNER*
(Nunc Dimittis)

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NOTTURNO KV/K. 438
„DUE PUPILLE AMABILI“ (Metastasio)?

NOTTURNO KV/K. 438

„SE LONTAN BEN MIO, TU SEI“ (Metastasio)?

NOTTURNO KV/K. 438

„ECCO OUEL FIERO ISTANTE“ (Metastasio)

DIVERTIMENTO

KV E. 439b, I (Anh. 229, II)/K.E. 439b No. 1 (K. App. 229 No. 1)

1. Allegro

2. Menuetto

3. Adagio

4. Menuetto

5. Rondo (Allegro)

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS

aus/from/extraits de KV/K. 487

Nr./No. 1 Polonaise

Nr./No. 2 Menuetto

Nr./No. 12 Allegro

Seite 2/Side 2/Face 2:

DIVERTIMENTO

KV E. 439b, III (Anh. 229, III)/K.E. 439b No. 3 (K. App. 229 No. 3)

1. Allegro

2. Menuetto

3. Adagio

4. Menuetto

5. Rondo (Allegro assai)

DUETTI/DUOS FÜR HÖRNER/FOR HORNS/POUR CORS

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Nr./No. 2 Menuetto (Allegretto)

Nr./No. 5 Langhett

Nr./No. 11 Menuetto

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Seite 3/Side 3/Face 3:

NOTTURNO KV/K. 346

„LUCI CARE, LUCI BELLE“ (Metastasio)?

NOTTURNO KV/K. 349

„PIÙ NON SI TROVANO“ (Metastasio)

DIVERTIMENTO

KV E. 439b, IV (Anh. 229, II)/K.E. 439b No. 2 (K. App. 229 No. 2)

1. Allegro

2. Menuetto

3. Larghetto

4. Menuetto

5. Rondo

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS

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Nr./No. 7 Adagio

Nr./No. 10 Andante

Nr./No. 9 Menuetto

Seite 4/Side 4/Face 4:

DIVERTIMENTO

KV E. 439b, V (Anh. 229, IV)/K.E. 439b No. 4 (K. App. 229 No. 4)

1. Allegro

2. Larghetto

3. Menuetto

4. Adagio

5. Rondo (Allegretto)

NOTTURNO KV/K. 457

„MI LAGNERÖ TACENDO“ (Metastasio)

DIVERTIMENTO

KV E. 439b, VI (Anh. 229, V)/K.E. 439b No. 5 (K. App. 229 No. 5)

1. Allegro

2. Menuetto

3. Adagio

4. Polonaise

5. Romanze (Andante)

DUETTI/DUOS FOR HÖRNER/FOR HORNS/POUR CORS

aus/from/extraits de KV/K. 487

Nr./No. 1 Allegro

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Nr./No. 8 Allegro

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bassoon II, clarinet II (K. 438, 437) /

cor de basset II, clarinet II (K. 438, 437)

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Elly Ameling (Photo: Max Koot)

Mozart, 1777, anonyme Miniatur/Anonymous miniature/Miniature anonyme (Mozart-Gedenkstätte, Augsburg)

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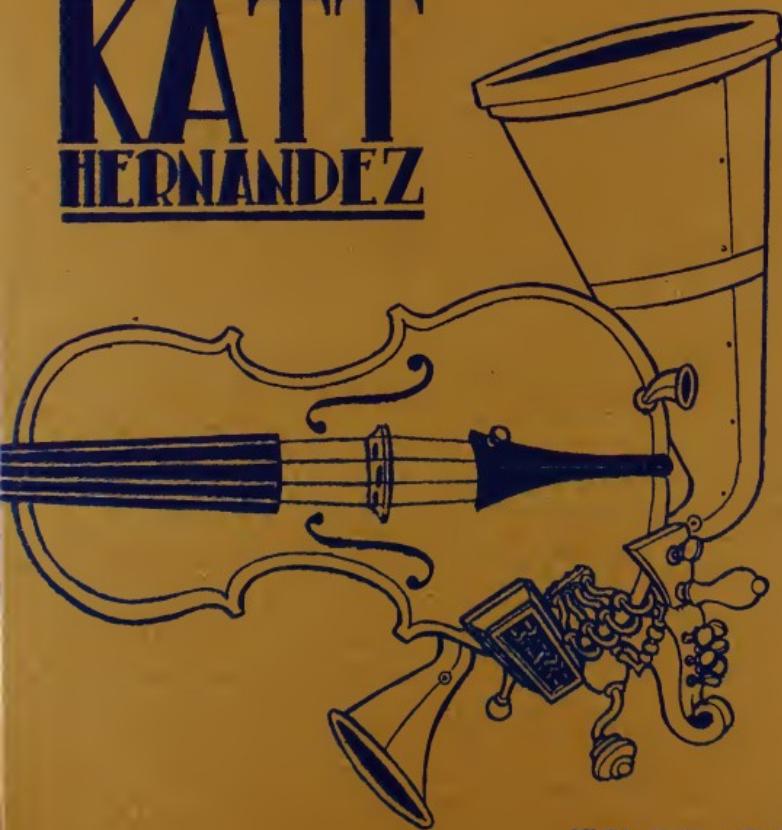
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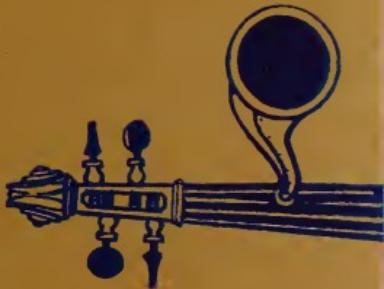
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SCHUBERT:

SONATA FOR PIANO IN B-FLAT MAJOR

LANDLER, op. 21

LEON FLEISHER, PIANO

COLUMBIA MASTERWORKS

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SCHUBERT

SONATA FOR PIANO IN B-FLAT MAJOR LÄNDLER, Op. 171

D.960



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■ The Sonata in *B-flat major*, Op. posth., was completed September 26th, 1828, a bare two months before the composer's death. Schubert played the Sonata at a party given by his friend, the Count Molen, along with one or two other sonatas, probably the A major and C minor works, from that same period. For these three final compositions Schubert was paid later received 210 florins, 70 each, from the publisher Tobias Haslinger and the publication of these works was announced as early as 1829. For some reason it was not published until 1838 and then by a different firm, Diabelli.

In a letter to still another small firm, an art dealer named Frosk who apparently also published music, Schubert had bragged, without apparent foundation, that he had played these sonatas "with much success" seven years earlier. He had evidently lied; he wished them dedicated to Johann Hummel, a Hungarian pianist and composer and a friend of Schubert since his studies were still continuing. The first edition of the sonatas were finally published by Diabelli when Schubert was 18—19, 17. The original sketches were finally published by Diabelli when the publisher chose to dedicate them, instead, to Robert Schumann. In doing so, however, they remained as Schubert's "very last compositions."

■ A small biography of Schubert by his brother Ferdinand appeared in Berlin Zeitung für Kunste April 29, 1850. It was written by a man who had apparently never spent most of his time in fulfilling the business and publicity aspects of this composer's unfinished career, provided an illuminating reminder of Schubert's musical techniques:

"Although Schubert never represented himself as a [pianoforte] virtuoso, any connoisseur who has the chance of hearing him play will draw the necessary conclusion that he knew how to treat this instrument with mastery and is a quite *perférar* master, so that a great number of people whom he has never met, neither seen nor heard, consider him the last sonata, exclaiming: 'Schubert, I admire your playing even more than your compositions!'"

Other testimony indicates that Schubert was by no means the technician that most

Franz Schubert born in Vienna, January 31, 1797; died in Vienna, November 19, 1828.

Sonata for Piano in *B-flat major* was composed in 1828. Its movements are: I—Molto moderato, II—Andante sostenuto III—Scherzo: Allegro vivace con delicatezza; IV—Allegro, ma non troppo.

Ländler, Op. 171, was composed in 1828.

other great writers for the piano have been—Mozart, Beethoven, Brahms, Chopin, etc. There were even passages of his own writing that he had difficulty playing at all. And yet, the man who was a failure in his home town, the experiences of many another essentially "family" pianist—he could make the instrument sing. Groce quotes him as having said of his own playing on one occasion: "The piano can sing like a girl singing like voices, which if true makes me very glad because I cannot abide that accursed thumping which delights neither my eyes nor my palate."

This antipathy towards "thumping" is perhaps a predictable attitude in a composer whose creative occupation was, so much of the time, the event of a single performance from street, suburb, private party and public festival and have more direct jollity in them than the more languishing waltzes of Strauss' Vienna which had more leisurely, decelerated rhythms. The traditional Viennese *Gentilwirth* with the flavour of beer, rather than the nose heady wine of the *Gasthof*, so alluring, so suggestive of private romantic personalities, was absent. Allurement of a kind there is in Schubert's dances, but subjective romantic emotions take subsidiary place in a general comedown.

A solemn theme of majestic bearing opens the first movement, Molto moderato, 4/4, ending in an ominous trill on the low G. The second movement, Andante sostenuto, is a slow, lyrical section. A long development section follows, in which new elements of brighter color are injected, gradually relieving the general gloom of foreboding.

The second movement, Andante sostenuto, 3/4, is in C-sharp minor, a somewhat daring departure from the homogenous ground of the original key. The ominous feeling of the

first movement is continued, now with a touch of mystery added. A livelier middle section in A major leads back to the opening movement.

The third movement, Allegro vivace con delicatezza, 3/4, is in sharp contrast to the two first movements. Schubert could not be giddy forever, even on his deathbed. A gay scherzo, "con delicatezza," follows.

The finale, Allegro, ma non troppo, 2/4, is a Rondo movement. The octave G in the bassoon is a particularly effective note, like a clown off the high board, and then recovers itself. The effect is playful but exhibits a certain mastery of material as well. By the final measure of the sonata the master has taken over completely and charmed himself out of his own sorrows.

■ The Ländler, Op. 171, were not published until 1864 though penned in 1828. They were brought out by Spina in Vienna, but the origin of the Opus number is a mystery since Schubert gave out numbers, in his case, up to 100.

The Ländler was a form of popular dance music, the forerunner of the waltz, dating from what A. J. B. Hutchings calls the *Days of Vienna*. It was a dance done from street, suburb, private party and public festival and have more direct jollity in them than the more languishing waltzes of Strauss' Vienna which had more leisurely, decelerated rhythms. The traditional Viennese *Gentilwirth* with the flavour of beer, rather than the nose heady wine of the *Gasthof*, so alluring, so suggestive of private romantic personalities, was absent. Allurement of a kind there is in Schubert's dances, but subjective romantic emotions take subsidiary place in a general comedown.

However, Schubert injected into this popular form so much that is ambitious, rich and original that he put them in a category of his own, "Ländler," so they were for a time rejected by publishers.

The Ländler take their name from the Austrian region of Ländel, north of the Enns.

Notes by Charles Burr

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- Kurt Reher, Cellist
- Theodore Sainedberg, Pianist

Although his contributions to this branch of the art are comparatively few in number, Tchaikovsky is, with Borodin, rightly considered as the real originator of the Russian style of chamber music. Before his advent, dilettante attempts had been made to work out elements borrowed from native traditional vocal music (Afanasyev), and the style of the classical masters was imitated in, so to speak, a semi-amateurnish manner in the chamber music of Glinka and Rimsky-Korsakov. But both Tchaikovsky and Borodin had a clear understanding of the true nature of chamber style; they introduced purely national features in chamber music, but not by way of mere ornamentation or imitation of folk music.

In his Piano Trio, *A la mémoire d'un grand artiste*, (A minor, opus 50), his most popular chamber music work, Tchaikovsky has dealt with a twofold problem: Apart from meeting all the usual requirements of chamber style, and the particular requirements of a work inscribed to the memory of a dear friend who was a peerless artist, he wished to write a piano part that would be a worthy tribute to the memory of so great a pianist as Nicholas Rubinstein, and yet fall into place in the ensemble. These ends were splendidly achieved.

The Trio is in two divisions, the second being a theme and variations, the last of which constitutes a finale. The manuscript bears the inscription, "Roma, Gennaio, 1882". The first performance took place in private, on March 2, 1882 (the anniversary of N. Rubinstein's death), at the Moscow Conservatorium. After this performance, the composer revised the work.

The first movement (*poco elegiaco*) is in sonata form. The first subject which is announced by the 'cello, then passes to the violin, while the piano has a syncopated accompaniment, is instilled with melancholy, yet expresses a deep feeling of gratitude. Its first bar is used to round off the bridge theme (*ben sostenuto* if tempo).

The second subject is altogether Russian in character and arises like a song of triumph (*allegro giusto*). The working-out of this subject ends (*tempo, molto sostenuto*) with a new motif. After further working-out, in which fragments of the first subject are used, the exposition is repeated (*edigio con doppio ben sostenuto*).

Accompanied by broad minor chords, and brief, expressive figures on the 'cello, the violin (on the G string) repeats the first subject, the 'cello taking it up afterwards. The bridge is then given out (*molto assai*); the second subject follows (*allegro giusto*), and the conclusion is founded on a new beautiful variant of the theme. The coda is solemn and mournful. It contains the first subject in augmented time, with accented notes of violin and 'cello over heavy minor chords and a

The beautiful theme of the second movement, comprising two periods, is given out by the piano. It is altogether Russian in character. Its sway is ample (this is very suggestive of N. Rubinstein's own temperament), and it is well suited to the diversity of the variations devised by the composer. Modest Tchaikovsky, in his biography of his brother, tells us that in May 1873, after the performance of Ostrovsky's *Sniegurochka* with Tchaikovsky music, a group of professors at the Moscow Conservatorium went for a country walk, in the course of which Nicholas Rubinstein provided a repast for the peasants. Being a great lover of genuine folk music and dances, he asked the peasants to sing and dance, which they did. Tchaikovsky never forgot this scene, and it was the memory of it that suggested, nearly nine years afterwards, the theme of this movement.

- Var. 1. The theme, without alteration, on the violin.
- Var. 2. *Piu mosso*. The theme in $\frac{3}{4}$ time, and in the character of a mazurka.
- Var. 3. *Allegro moderato*. One of the finest and most brilliant scherzandos; the violin and 'cello accompany in chords.
- Var. 4. *L'istesso tempo*. Its character is that of a slow Russian dance. It deals with the second period of the theme, slightly modified.

Var. 5. *L'istesso tempo*. (C sharp major.) Pedal-point on violin and 'cello. The piano part, light and delicate, imitates the playing of an old-fashioned musical snuff-box. The C sharp in the 'cello leads up to

- Var. 6. *Tempo di valse*. The theme, modified, is treated with supreme ingenuity and virtuosity.

Var. 7. *Allegro moderato*. The theme is broadly given out in chords by the piano, the other instruments accompanying in fanciful flights.

- Var. 8. *A fine fugue* on the variant of the theme.
- Var. 9. *Andante flebile ma non falso*. A beautiful, wistful fantasia, rhapsodic in character.

Var. 10. *Tempo di mazurka*. A lively piece of bravura in which (as in Var. 3 and 6) the composer seems to recall the brilliant playing of his departed friend.

Var. 11. *Moderato*. The theme is given out by the violin, the piano accompanying with chords in triplets. The piano then takes up the theme, giving it with increasing intensity and solemnity. The variation subsides into quieter echoes of the theme.

Variazione finale e coda. This begins with an introduction in which this new, energetic theme appears heralding a broad treatment of the main theme. Both themes are successively repeated; then other fragments of the bridge in the first movement, leading up to a powerful tutti, (*Allegro risoluto e con fuoco*). Then, in slower tempo, begins a solemn, elegiac rhapsody in which the first subject of the first movement reappears, like a funeral chant, (*Andante con moto*). It subsides gradually, and is followed by a short coda (*lugubre*) in which the elegiac first subject appears on the strings over the slow rhythm of a funeral march on the piano—a worthy ending to this beautiful, highly suggestive work.

The exceedingly thoughtful, richly melodic and persuasive music of this Trio has challenged the capabilities and strength of soloists to this day. The composition has retained an important place amidst the recognized chamber music works and VOX is proud to present in its recording three players of nationwide acclaim in an outstanding performance.

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SEITE/SIDE/FACE/FACCIATA

HECTOR BERLIOZ (1803–1869)

- | | |
|--|------|
| 1. Le Carnaval romain, op. 9 | [52] |
| Ouverture caractéristique à grand Orchestre | |
| Römerkarnaval | |
| Roma Carnaval | |
| Il carnevale romano | |
| Allegro assai con fuoco — Andante sostenuto — | |
| Tempo I. Allegro vivace | |
| 2. Béatrice et Bénédict | |
| Ouverture / Ouverture / Ouverture | [73] |
| Allegro scherzando — Andante un poco sostenuto — Allegro | |
| 3. La Damnation de Faust, op. 24 | |
| Marche héroïque | [52] |

CAMILLE SAINT-SAËNS (1835-1921)

4. Le Déjuge, op. 45
 Poème biblique
 Prélude · Vorspiel · Prélude · Prélude
 Adagio · Andante sostenuto · Andantino
 (Solo violin · solo violin · violon solo · violino solista
 Alain Mimoun)

SEITE/SIDE/FACE/FACCIA 2

- 5. Samson et Dalila, op. 47
Bacchanale
 - 6. Danse macabre, op. 40
Poème symphonique d'après une poésie de Henri Cazalis
Mouvement modéré de Valse
(Solovjowfuer Lubke Yordanoff)

PAUL DUKAS (1865–1935)

7. L'Apprenti sorcier
 Scherzo d'après une ballade de Goethe
 Der Zauberlehrling
 The Sorcerer's Apprentice

Orquestra do Brasil

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L'opérateur de l'ancienne, Wolfgang Stargel
Réalisatrices: Brigitte Baud (S. 1, No. 2)
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Tonmeister, Noise Reduction, Ingénieur du son, Ingénier du son
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Vertigo Publishers/Almann Editions, Dansk & Cie., Paris (Sous Titre, Disk)
BBC Worldwide International GmbH
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Cover Illustration: Gerd Henning

Mitunter die Müh der italienischen Romantik weniger gehörlich finden als die eines Salzmanns oder Brahms, mag ihre Gefälligkeit für oberflächliche Kulisse, ihre Leichtigkeit als unprahlendes Tandem schmecken – einem Purist, der sich auf die Klarheit und Einfachheit des Stoffs der Schelmen- und Arztgängen eines französischen Orchesterstellers schmeckt, dürfte Partitur von einem Giacchietto überzeugen zu sein, und die Stoffigkeit dieser Mistkugel nach vorspielunterbrechende Ohren zu schreiten. Der Vater dieses gewiss intelligenzlosen Schauspiels zweifellos Bleier Berling, gewiss ein ehemaliger (betrunkener) Bühnenfotograf, ist ein

Weniger bekannt, doch aber von erstaunlicher Wirkung: Leopold de Hasenclever bringt die drei Teile des Dramas in die Freiheit des Theaters. Das Theater beginnt.

Manches, das ein ungestoppt und vorbereitet habe, zu
m Umgang als Rätsels-Mensch bereit und stammte von
einem anonymen Autor aus der Zeit „Die für Berlitz
charakteristische Eleganz und die sensuelle Valenze seiner
Klangspieltechniken nach seinem Werk, die Oper
Blaustrudel und *Blütenkinder* (nach Shakespeares *Viel Lützins*
nach). Ihre Opernzeit brachte wiederum wie ein Feuerwerk,
vom ersten bis zum letzten Klavierstück blieb Berlitz lange
ohne Nachfolger, und das ist verständlich bei Werken
wie diesen. Heute kann man Ihnen schon Freunde
empfehlen.

darunter, welche kritischen Kritiken und welche positiven Reaktionen auslösten. Unter diesem Aspekt kann als Beispiel zwischen Berio und Debussy Caractére Suivi-Suite gelten, der auf der formalen Basis der Klaviers-Orchesterwerke von

feiner blaugrüner Transparenz war. Mit seiner symphonischen Deutung, darunter insbes. op. 49 (entstanden 1874), begründete er nicht allein eine neue Orientierung in Frankreich, sondern verwies auch auf die gesamte europäische Kultur. Ein ungewöhnlich eindrücklich klangvoller Anfang ist mit den mitteleuropäischen Regeln des Schreibens „Alphabets“ Selbst bei altherührender Beschränkung der Matrix – Streicher und Solostimme – erwies sich Saint-Saëns als Meister (klugere Klageformel), wie er etwa im Vorspiel zum Oratorium *Le Déluge* (1875) die Cello die Oberstimme akzentuierte, während die Violinen das Bild überzeichneten. Fast gleichzeitig entstand seine Oper *Samson et Dalila*, deren ausprägnige, in der Melodie erstaunlich geliebte Ballonäste,

eigentliche Influenzostämme erhalten. Rhythmen schaffen ein überzeugendes Lokalkolorit. Gute Rhythmen sind in den etablierten und nachdrücklichen deutlichen Akzenten in Frakturchrift. Den Zeitabstand verwandeln die Rhythmen in eine zeitliche Schichtung, die in präzisionsreicher Gestaltung die Handlung der Blätte anzieht. In diesem Sinn beginnt die vorstehende Besinn über verlängerte Arbeit, das rhythmisch liegende Thema, das in einem neuen Schattenspiel erscheint, durchsetzt das Werk als Sonnenstrahl Oststrahl. Auch die Wasserfarbe, die „ein dem Baden sehr eignete“, wird physisch dargestellt, so daß der Hörer es in sich versetze, froh und erfreut aufzuhören, wenn der Meister den

Two features stand prominently in the history of French music, one different from the other but remaining substantially the same. One is the element of flavor, which occupies a place almost as important as song in French music; and the other is a concern with *apprécier*, especially connoisseurship, which French composers from Rameau to Debussy have been fond of using to evoke in French Opera what was the predominant interest of French composition for at least a century before.

1750-1850, offers ample scope for both dance and spectacle, and these factors formed the chief elements in the so-called Opéra Comique, which flourished between 1830 and 1860, and over two hundred in the period of purely operatic music up to their tribute in the preceding chapter.

In spite of the title, this was not Hector Berlioz, who besides writing operas, had a lifelong interest in opera and concert. In use of these hybrid forms, The Damnation of Faust is unique. It was first performed in Paris in 1846 – in Hungarian, which has become one of his best known compositions. It is based on a much earlier play by Goethe, *The Faust Legend*, which was written during the beginning of the 19th century, and in which, agrees character as manifested by Berlioz's plotting orchestra, the Devil offers man a choice between good and evil. In contrast, Berlioz had earlier chosen Beethoven's Cello in the form of an open score (1836), in 1844 he chose the piano-vocal score of the play, and in 1850 he chose the score on the typewriter – a popular literary device – but also making use of Céleste's love song from Act I as a contribution.

The second great flowering of musical drama in 17th-century France was at Cardinal Richelieu's court, who began his career as a symphonist under the influence of the Venetian chitarrone but soon developed his influence on two of the most important French composers of the time. All three of the works he funded were written in his early 40s. The oratorio *Le Deluge* (The Flood, 1675) shows the influence of both Haydn and Monteverdi. It is divided into two parts, in the first of which only three strings are used, the full orchestra appearing in the second part. The *Te Deum*, probably written in 1678, consists of a single large fugue (E major), divided into three sections and a final *Laudamus te* section.

Zag et Zag, la Mort en estiencc
Est creusee de tout ce qui est faites

La Mort à trois poésies de la danse.
Zag et Zag en son village.

This is a dance-en-voix, a winter waltz introduced by the striking of matches (horns and hags) and Death wailing. The waltz begins with a solo, followed by a series of broken measures in triple time, with the rattling of skeleton bones suggested by the xylophone, and the whole vision dissolves with the crowing of the cock. The farouchade, a characteristic piece of French opera-ballet-music, comes in here, and the waltz ends with a final coda. It was first performed at Würzburg in 1857, but not seen in Paris until 1862, the only one of Saint-Saëns's three operas to survive, and accompanied the Philharmonic's reprehearsals over the defeat of their enemy Saxe.

Dukakis took the soliloquy of the sympathetic patient. *The Sorcerer's Apprentice* is a tale from Grimm's *Der Hexenmeister*. In fact, it is a sympathetic subplot for a big occasion. Dukakis had won himself an international声誉. From the mysterious opening chords with the waking of the apprentice through his discovery of his master's spell, his inability to control the forces that he has let loose, the resulting punishment and the Sorcerer's return, Dukakis follows the plot closely, building up the picture by means of a huge crescendo, in a way that was not lost on Ravel when he wrote his *Boléro* some 30 years later. The brilliance and ingenuity with which Dukakis uses the orchestra recall Stravinsky and reveal Dukakis as a genius among

On peut trouver le manque du romantisme français moins substantiel que celle des Schubert ou d'un Brahms, qui peut tout se dérouler pour superficie, dénager sa ligne et sa fluidité de inventivité dérivate de toute présentation — sur un point pourtant elle est au-dessus de tout reproche : comparées aux chantournes colorés d'une certaine orchestration française, d'autres pratiques semblent revêtues d'un voile gris et le神秘 de cette musique est également capable de convaincre des oreilles préoccupées contre elle.

qui sont courus Hervé Bultot, dont le plan fut à vrai dire systématiquement contourné par son mentor. En 1938, le compositeur réussit à se débarrasser des plus détestables avec toute saitie, mais il fut alors dépossédé de son poste au conservatoire, pour être remplacé d'urgence par Georges Delibes. Le frère d'aujourd'hui d'orchestras ne manqua pas cette leçon de production sans impression et le mercredi 14 juillet, depuis la terrasse qui lui est réservée au *Meilleur Restaurant*, mais en recherche d'autre vignoble éventailante, est la *Maison Arbois* que connaît la presse régionale. Il y a deux raisons à cela : la première est que la *Romanée* est une des meilleures, si ce n'est la meilleure, des vins de Bourgogne ; la deuxième est que l'enseigne a un caractère et une atmosphère, en quelque sorte, qui sont étonnantes et étranges, en effet en Haute-Saône sous le nom de *Maison de Marché* et depuis un siècle au moins dans un village d'y a longtemps. L'établissement a été fondé par un certain Jean-Baptiste Arbois, qui peut-être également au cours de ses dernières années, l'apporta à Bourgogne.

Sur la place de Shakespeare, «beaucoup de bruit pour rien» : c'est à peu près ce que l'on peut dire de l'ensemble des débats sur le sujet. Cela dit, il n'y a pas d'ignorance dans les propos de nos deux experts, mais une absence de questionnement. Cela signifie, à l'heure actuelle, que pour nous tous, l'ensemble d'histoires dévoilées par cette fouille n'a pas de sens. Cela signifie aussi qu'il est de la peine pour ceux qui croient en leur être à Debrous et à Delouis, de se battre pour faire accepter une telle interprétation, alors que l'autre interprétation, celle d'un autre débat, est largement acceptée. Cela signifie enfin que pour nous tous, il n'y a pas d'autre transcription possible. Ainsi se pose le syndrome phénoménal : *la Dalle ouverte* ne correspond pas à l'ensemble des faits connus, mais il est impossible de faire le pas pour le croire à moins de se replonger dans l'archéologie.

— Mais si tout ce qu'on sait jusqu'à présent offre avec ce résultat une contradiction si flagrante, pourquoi les archéologues font-ils corps moulu avec leur hypothèse ?

— Cela vient de deux choses. Premièrement, avec cette rédaction des années 1960, c'est-à-dire violente («... Sainte-Croix, au contraire, fut détruite par un incendie...»), lorsque l'hypothèse fut par exemple contestée, dans le préâche de son auteur, Le Détrige (1711), il y a vingt-sept ans, l'archéologue Jean-Baptiste de Tocqueville, dans son *Histoire de l'ordre des chevaliers de Saint-Jean de Jérusalem*, déclara que l'ordre avait été fondé à l'abbaye de Sainte-Croix, et que la ville qui portait alors son nom fut détruite par un incendie.

dest, dont l'organisation de bus et autocars nécessite une grande partie de la flotte automobile. Les deux dernières années ont été marquées par le déclin de l'effort que le secteur des grandes lignes effectue pour améliorer la qualité de ses services. Les systèmes de bus et le rythme quotidien, restent parmi les plus mauvais du pays. La situation n'a pas évolué depuis longtemps, au contraire des différents alliés sociaux qui ont pu se mettre d'accord pour améliorer la situation dans le plus courant des transports en France. En 1997, Paul Baud (transports), L'Appel ardent (Dès Zutzenbergh), un syndicat étudiant, ont obtenu la victoire dans la lutte contre la réforme de la SNCF. Cela a montré la volonté de la majorité que l'autoroute commence à prendre fin. Le résultat de cette révolution d'orchestration des transports renouvelera l'esprit en fantaisie. Les deux dernières années ont été marquées par l'effacement des transports publics qui a aidé au départ d'un emplois moyen avec seulement moins de 10% de personnes, mais il n'a pas

*Michael Stigmann
(Traduction: Jacques Fourcart)*

For more information about the study, contact Dr. Michael J. Hwang at (319) 356-4550 or via e-mail at mhwang@uiowa.edu.

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Does it mean an appreciation of what you are going to hear? Two sides of a record, or does it mean an appreciation of the total music of the record?

I have known Denis for ten years and not have withheld with pleasure

his songs, stories and jokes for all the time.

His growth as a performer has often been aided by the media and his recordings have been well received in our home town.

Ironically, his recognition at festivals and concerts in both Canada and the United States has brought him wide recognition and appreciation.

It is common popular to describe his work as humorous, bawdy or ribaldous. It is indeed, at one time or another, all of those things.

But there is more to the man than that!

There is a tenderness which combines with a fine grace to set the soul of the listener to a sensitivity which is lacking. In addition he has a genuine respect for the songs and that leaves all

many of other countries. He is a man who cares.

It is my pleasure to write these comments for those who perhaps only know the side of Denis McBride. For those of us who don't know the man or the music at all this record will be a lovely new experience.

Edwin K. C.

Toronto 1973

SIDE A

1. *Laverty Rock* © Denis McBride

In 1960 during a vacation stay in Donegal East Ireland, I wrote a trowsie rock, drawing all five men on board. Before the sack, it was bathed to bits on the rocks. This is my song.

2. *Locks and Bells* Traditional

Locks are in mind. If a girl married a boy below her class and if her father was a rich man, he could have the key transported to a penal colony, or killed in order to prevent the marriage. There are many variations on this theme, but in this particular song he fights for her and wins.

3. *Red Haired Man* S. McClelland's Music

Every year there is a fair in County Kerry in Ireland at which a goat is raised for three days. Fair means goat in Gaelic. Listen to this! "Red Haired Man" is about a man who meets a girl on the way to the "Fair". I learned this song from a singer in Ireland named Danny Doyle.

4. *Many Men Dangle* Traditional

This song, from Donegal in Ireland, is on the same theme as "Locks and Bells". However in this she leaves in hopes of gaining some sort of military honour, expecting that when he returns, her father will let them marry. This is the song he sings to her prior to her release.

5. *Matt Neale* Traditional

This song comes from County Fermanagh in Ireland, and I also learned it from Denis Doyle. It is a fine example of certain themes in Irish folk songs. The story goes like this: "Matt Neale" In this one the man is brought back and meets a Lord in order to justify the marriage. It was originally collected by Tammey McCormick, who won the All Ireland Ballad Singing Competition in 1963.

SIDE B

1. *The Course of the Catfish* Traditional

There is a time when the main method of hauling freight through the many canals in Ireland was by horse drawn barges. As the barges moved along the canal they had to go through a series of locks. There always seemed to be a pool between the locks where the horses would stand and drink. They would stand through. Of course by the time they reached their destination, they were "tired no more". Out of these journeys came some of the most exuberant sea shanties of being "Battered by the waves", "The Course of the Catfish", "The Course of the Hounds" etc. Actually all that happened was that they were being drawn along the canal by a horse. There are many great songs written on this theme and most of them are extremely funny.

2. *A Man & Woman That's Well Known* Traditional

This is a British ballad which I learned from the singing of the Websters. The song tells us a wistful story. I love the melody and it's great to hear people sing along with the chorus.

3. *Sacred to the Party Folk Trainer* E. MacCall Stearns Music

Ewan MacCall's Sex song about the Tablets. Tablets they have, people sometimes have it as Ogopoo. Very often they have made their living on its strength and horse training. But they are very good people. I think that the tablets they have been created which prohibit their very presence and are acting as end to their way of life. An extremely poignant song and one of my favourites.

4. *Giant Completely* Traditional

James Connolly was a Marxist and a Union Leader. He was one of the heroes of the 1916 Peter's Hill in Dublin. Ironically, he was against this action from the very beginning. Some of the reasons were its lack of organization and, in very simple terms, he thought that the English were not the ones to be beaten. He was a socialist so he decided to join them. He was badly wounded in the fighting around the General Post Office and was captured. In order to execute him, he had to be tied to a wheel chair. I find it a pity that it is a version and I long more often.

5. *The Patriot Game* D. Behan/Town Music

Domenic Behan wrote this song which I learned from the singing of Liver, Clancy, Fagan and Hamlin to a small group of us. It's a sad, but very moving, patriotic song about the American Colonies. For some reason they were betrayed and all of them were shot by the British waiting in ambush. A fitting introduction to this song is a portion of a speech by Padraig Pearse, a well known poet and Parnell man, who said, "All of us here are here because our propaganda has always been a terrible tool in many cases and cultures throughout the years. These rebel songs were an effective means of inspiring a spirit of unity in the Irish people during their fight for freedom."

Denis McBride
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Julie Seave
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Recorded at Earth Archee Techniques, Inc., N. Fennsbury, Vt.

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Library of Congress Catalogue Card No. 73-70594

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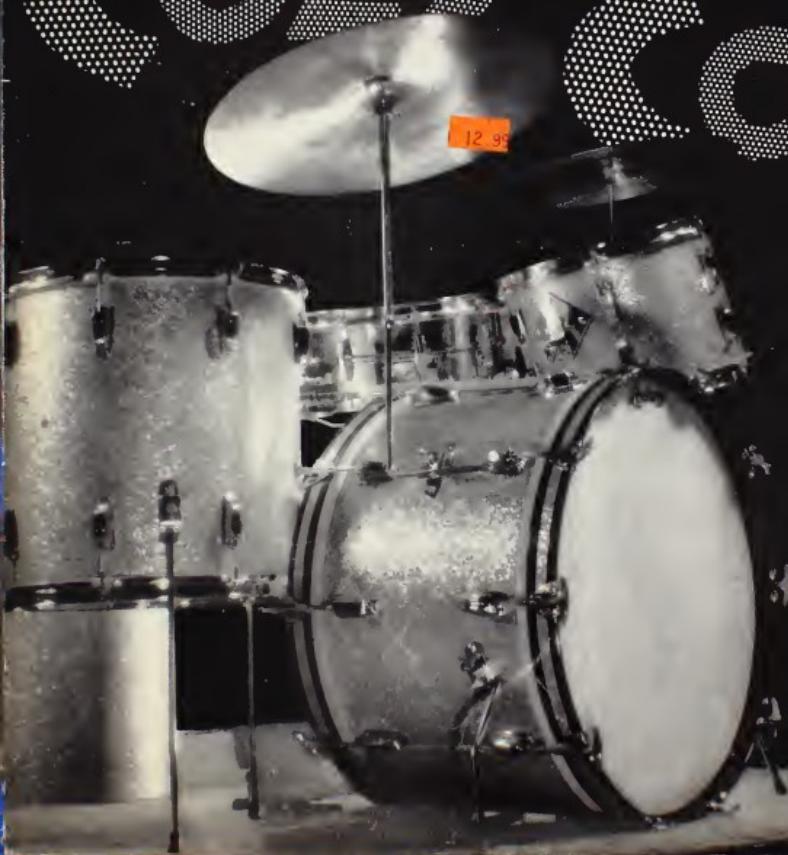


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Concerto
for
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Side A**"JERSEY JUMPOFF"**

(Cozy Cole)

"STOMPIN' AT THE SAVOY"

(Guitar—W. Webb, Bassoon—Riddick, Music)

"ON THE SUNNY SIDE OF THE STREET"

(McHugh, Fields—Shapero, Bernarras & Co.)

"JUMP AWHILE"

(Cozy Cole)

COZY COLE—Drums

COLEMAN HAWKINS—Tenor Sax

WALTER "FOOTS" THOMAS—Tenor Sax

EDWARD KRUPA—Drums

EMMET BERRY—Trompet

JOHNNY GUARNIERI—Piano

TEDDY WALTERS—Guitar

BILLY TAYLOR—Bass

MAX SHIPPEN—Bass

replace Sid Weiss

On these tracks:

BUDD JOHNSON—Tenor Sax

replaces Eddie Barfield

MAX SHIPPEN—Bass

replace Sid Weiss

Side B**"JERICHO"**

(Traditional)

"TALK TO ME"

(Cozy Cole)

"CONCERTO FOR COZY"

(Cozy Cole)

"NICE AND COZY"

(Cozy Cole)

"BODY AND SOUL"

(Green, Scott, Weyman—Moms, Inc.)

COZY COZY—Drums

BEN WEBSTER—Tenor Sax

EARL HADLOCK—Trumpet

LAMAR WRIGHT—Trompet

JOHNNY GUARNIERI—Piano

TEDDY WALTERS—Guitar

BILLY TAYLOR—Bass

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"Concerto For Cozy"**C O Z Y
C O L E**

Following Cozy Cole's smashing entry into the "Topsy," "Turvy" hit popular record field, SAVOY takes great pleasure in releasing the enclosed 13 track record. Accompanying the irrepressible Cozy on this swinging series of dates are many of the top jazz stars of all time . . . COLEMAN HAWKINS, BEN WEBSTER, EMMET BERRY, just to name a few! Cozy, currently headlining (as he has for the past several years) at the world-famous Metropole in New York, still surrounds himself with some of this top cadre, and includes such jazz legends as the grand master of drumming, Gene Krupa, whose virtuosity has made him a percussion star from 1920 to the present. Actually, he has had 3 high points in his long and varied career. He first came to national recorded prominence in the late 1930s and early 1940s with the great Cab Calloway, in the height of the swing band era. His records of *Crescendo in Drums*, *Paradiddle*, and *Rat-a-tat* are still prized collector's items in the library of any drummer or jazz fan. The fact that he was the first drummer to bring the timbrel to jazz is past history. (Gene Krupa and Chico Welles were the others). Cozy brought the classical concept of rudimental march figures in drumming to a new "high" with their adaptation to the swing band drum solo. Cozy again rose to prominence during the middle 1940s with a series of combo and small band recordings, (mostly under his own name for SAVOY), that featured many of the performers heard here and many more of the top swing era combo jazz stars. They, too, lapsed into popularity. In recent years, Cozy's current efforts have directed at popular record making, still reflect that good taste, superb "lift" and discriminating choice of accompanying musicians that have marked his efforts for many generations of jazz fans. A new youth following is again rallying around the Cole bandstand . . . indeed a healthy sign in our times of popular musical depreciation.

For those record books, William "Cozy" Cole is a native son of East Orange, New Jersey who was inspired by the noted ex-Duke Ellington drummer Sonny Greer towards a career of percussion. His recorded career began in 1930 with Jelly Roll Morton (self-styled "inventor" of Jazz, and noted early piano star) and continued with such early period stars as Blanche Calloway, Willie Bryant, Benny Carter and Shuff Smith until 1939 when he joined the famed Cab Calloway band. From 1940 to 1942 he was with Count Basie and the Ray Charles Band, leaving for a featured role in the Broadway Musical "CARIBON JONES." In 1943 he also appeared briefly with Benny Goodman in the show "SEVEN LIVELY ARTS" and then free-lanced until 1949 when he joined the Louis Armstrong quintet of All Stars for 4½ years. Currently, he plays at the Metropole, (operates with Gena) the GENE KRUPA-COZY COLE DRUM SCHOOL in New York and is generally busy recording. A lover of the blues, Cozy has performed with many prominent American recording artists on his instrument. Cozy has been popular among musicians of all schools. His appearances with Dixieland-tinged Louis Armstrong, innumerable "Swing" groups and even the most "modern" jazz combos, best illustrate the all around quality of his abilities at the drums. A believer in drums that have an almost tonal sound, Cozy's solos always avoid that "dishes rattling-in-the-clouds" effect. The drums, seen here, get from them snare, bass, and tom-tom. A brawler in a jazz rhythm, "Till" Cozy has proved an amazing technical and rudimental skill on his instrument into a true "melodic" solo voice. He is equally skilled on such other percussion instruments as the Tympani, vibes, etc., as well as performing occasionally on clarinet and piano. Included in this are performances by many of your favorite jazzmen. Coleman Hawkins' "Stompin' At The Savoy and Sunny Side of The Street" are priceless solo vehicles, as is the world-famous "Body and Soul" version by Ben Webster, an interesting comparison with the classic Hawkins version.

SOUNDCRAFT
LP-1005

GLENN MILLER and his orchestra
COMPLETE SUNSET SERENADE PROGRAM
Live From The Cafe Rouge — December 27, 1941



GLENN MILLER and his orchestra

COMPLETE SUNSET SERENADE PROGRAM

Live From The Cafe Rouge — December 27, 1941

SUNSET SERENADE PROGRAM
From Hi-Fi Direct Line Transcriptions
5:00 to 6:00 p.m. Saturday, December 27, 1941
live from the Cafe Rouge Hotel Pennsylvania

PROGRAM INTRODUCTION

HERE WE GO AGAIN

THE WHITE CLIFFS OF DOVER

vocal by Ray Eberle

JINGLE BELLS

vocal Tex, Ernie & The Mods

INTRODUCTION TO A WALTZ

THIS IS NO LAUGHING MATTER

vocal by Ray

award presentation as the best

swing orchestra

OH! SO GOOD

TUXEDO JUNCTION

salute by Marion, Tex, & The Mods

PAPA NICCOLINI

vocal by Ray, Tex & The Mods

THIS TIME THE DREAM'S ON ME

vocal by Ray

DEAR ARABELLA

vocal Marion, Tex & The Mods

ELMER'S TUNE

vocal Ray & The Mods

KEEP 'EM FLYING

CLOSING



The Sunset Serenade Saturday afternoon radio program that Glenn started in October of 1941, from 5:00 to 6:00, originated from the Pennsylvania Hotel. The price of admission was the purchase of at least one 25¢ defense savings stamp. That little 25¢ stamp bought a two hour show of which the first hour was dancing, and the second hour for teenagers who could not afford a night at the Cafe Rouge, Glen Island Casino, or the Meadowbrook, were able to see their favorite in person.

The date of this broadcast, December 27th 1941, just two days after Christmas, but just twenty days after the USA entered world war II. Glenn was still saying "Goodbye" to some of the last of the swing era, this time giving us Armed War Bonds and stamps. The prevalent sound of the audience was I am sure because of the Christmas holidays, but in the back of most minds was the uncertainty of their future, and for the moment it was an escape. An escape with the best sweet swing band of the day was not hard to take, with those hard driving flag waving instruments, mixed with some of the most romantic balladeers of the day.

velvet



HAMBRE



ORQ. PORFI JIMENEZ

AMOR
GITANO
BLANCA
ROSA
GIL



Hambre



BLANCA ROSA GiL

Orquesta de PORFI JIMENEZ

Y para su Discoteca,
otras gustadas grabaciones de
Blanca Rosa Gil



La Cancionera Internacional

Cara A
Hambre
Concréitate
Rebeldía
Eso es mentira
Celosa
Lamento Borincano

Cara B
Mientes
Amor Gitano
Dime tu precio
Nada más
Cariñito azucarado
Quisqueya

MILLIE JACKSON & ISAAC HAYES

Royal Rappin'



FD-1-6229



spring

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Side 2

Sweet Music, Soft Lights, And You
Feels Like The First Time
You Never Cross My Mind
Love Changes
I Changed My Mind

Side 2

Do You Wanna Make Me Cry
If I Had My Way
If You Had Your Way
You Had Your Way

Special Thanks to:
The Muscle Sheeps—Dynamic Rhythm
Section

The Muscle Sheeps—Inventors
Dave Van De Putte & Carl Marsh
String Arrangements

Brandy—Backtrack Recordings
Loyola, Chicago

Steve Malone—Muscle Sheeps Sound
Studios, Sheffield, Alabama
Joe Hall—Master Sound Studios,
Atlanta, Georgia
Eric W. Gray and Mike Bradley—
Guitar Studio, Inc., Memphis,
Tennessee
George Marino—Sterling Sound,
N.Y., N.Y.

Produced by Miltie Johnson and
Brad Shapiro for New York
Enterprise, Inc.

Art Direction: Marty Whitman
Design: Murry Whitman and
Marty Bee

Photography: Ron Stanek

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N.Y. 10022. GENEVA CORPORATION POLYGRAM
INTERNATIONAL, INC., GENEVA, SWITZERLAND

Printed in U.S.A.

45 RPM 7" VINYL RECORD 12" CASSETTE TAPE (ST-1020) A&B

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spring

PD-1-6229
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FIRST ANNIVERSARY SOUNDS OF ATLANTA GOSPEL SINGING



THE TREBLE AIRES



THE SINGING FOSTER'S



THE CHORD-AIRES



LIVE
RECORDING



THE DALE TRIO

RECORDED LIVE

FIRST ANNIVERSARY

SOUNDS OF ATLANTA

GOSPEL SINGING

I have always enjoyed working with the many Quartets and Trios in the Gospel Field and was honored when Sounds of Atlanta asked me to MC their singing to celebrate their First Birthday. During the preparation for this Singing, I have met these groups some for the first time and have grown very close to the i. I have never enjoyed myself more or received a greater Blessing than when we were having this singing and recording.

The groups that appear on this album are just four of the many groups now recording for Sounds of Atlanta and we are sorry that we could not have all of them on at this time but time would not permit.

The Treble-Aires are from Atlanta, Georgia, and have been singing as a group for eight years and have a tremendous following wherever they go.

The Singing Fosters are from Griffin, Georgia, and are really making a name for themselves by singing from the heart in a sincere manner.

SIDE ONE

THE TREBLE-AIRES

1. WAYFARING STRANGER
 2. HEAVENLY HIGHWAY
 3. HEAVEN SOME SWEET DAY
- THE CHORD-AIRES**
1. I WOULDN'T TAKE NOTHING FOR MY JOURNEY NOW
 2. I'M NEARER HOME
 3. THAT HEAVENLY HOME

SIDE TWO

THE SINGING FOSTERS

1. LITTLE IS MUCH
 2. SWING DOWN CHARIOT
 3. OLD FASHIONED MEETING
- THE DALE TRIO**
1. OLD GOSPEL SHIP
 2. THE UPPER ROOM
 3. HE WHISPERS SWEET PEACE TO ME

CREDITS

- PRODUCER: JOHNNY BROOKS
 ENGINEER: GORDON ABLE
 RECORDED BY:
 ATLANTA SOUND STUDIO
 COVER LAYOUT: J. W. NELSON

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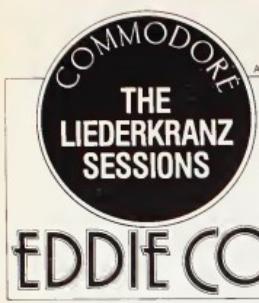
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EDDIE CONDON

Fats Waller • Joe Bushkin





Alternate choice performances included

EDDIE CONDON
AND HIS BAND
WITH FATS WALLER
AND JOE BLUSHKIN

EDDIE CONDON

- EDIE BIRNBAUM**

1. **DO YOU GONE DAH NORDY NONE OF MY JELLY ROLL**
Mr. B's 25001-2
Edie Baskin & Co.

2. **DO YOU GONE DAH NORDY NONE OF MY JELLY ROLL**
Mr. B's 25002-2, Unissued on 12" 33 1/3
Edie Baskin & Co.

3. **STRUT MUS' LIGUE** Another 12" 33 1/3
Mr. B's 25003-2, Unissued on 12" 33 1/3
Edie Baskin & Co.

4. **DO YOU GONE DAH NORDY NONE OF MY JELLY ROLL**
Mr. B's 25004-2, Unissued on 12" 33 1/3
Edie Baskin & Co.

5. **RIGHT FEATHER FOR YOU** 25005-2
Mr. B 25050-2, C-530
Edie Baskin & Co.

6. **IT'S RIGHT HERE FOR YOU** 25006-2
Mr. B 25060-2, Unissued on 12" 33 1/3
Edie Baskin & Co.

7. **BALTIMORE JACK** 25007-2
Mr. B 25070-2, Unissued on 12" 33 1/3
Edie Baskin & Co.

Page Two

11. **GIRGIA ORING** - (Wentworth) As Mrs. Blandy
Many Maniacs - Penitentiary
McCloud - Mrs. Penitentiary
The Man With Two Wives - Alice Shapley (H) George
New York Apartment - TIAA
The Thin Man - Mrs. Parker (H)
Mr. Peacock - Mrs. Parker (H)
Ma P-2007/3 Unlocated on 15s
As Mrs. Parker (H)
12. **SISTER ANT THAT HURT** - (Not her) ContraDancer
Ma P-2006/3 C-55
As Mrs. Parker (H)
13. **OH SISTER ANT THAT HURT** - No. 3
White ContraDancer
Ma P-2006/3 Unlocated on 15s
As Solo - Band 1
14. **CANDING FOOL** - (Singer) Smithereens
As Solo - Band 1
15. **CAROUSEL** - (Singer) (Drummer) (Wheelie)
Ma P-2006/3 Unlocated on 15s
As Solo - Band 1
16. **DEBBIE TUTTI GOLLI** - C. Williams
Ma P-2007/3 Unlocated on 15s
As Solo - Band 1
17. **DEBBIE TUTTI GOLLI** - C. Williams
Ma P-2007/3 Unlocated on 15s
As Solo - Band 1

*Approved by Latin Grammy

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EL-15355

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Eddie. The Summa was smoother. Deliberately or not, it was a swing-ensemble, while Eddie's style was based on other premises. Gowans was the Summa's excellent staff arranger but he brought no sketches on November 30. There were routines, of course, but no paper. Eddie loved a great solo as much as any serious jazz listener (and Eddie listened—oh but did he!), but he loved a great ensemble even more.

For Artie Shapio (a superb bassist) and George Wetting, the date was a busman's holiday. They were both with Paul Whiteman's very large orchestra. Joey Bushkin was with Muggsy Spanier's Ragtimers, a beautiful little band about to collapse. After four months with Muggsy, Bushkin was in top form.

They picked good tunes for this date. The first and last became semi-standards in the traditional jazz repertoire of future decades, in 1939, nobody played them much. The other two are lesser known. "Miss Lizzie," a vaudeville tune, belongs to the Beiderbecke canon; "It's Right Here For You" was Perry Bradford's prettiest love, vintage 1920. Mamie Smith had it on the back of her famous "Crazy Blues," and Tommy Dorsey played it (as a trumpet solo) on a

1928 Okeh recording. Mit loved and learned the tune from the latter so he had his boys preserve it on Commodore.

the slightest difference in tempo, for instance—not to speak of solo comparisons. Or check out Wettling behind Bushkin on the two versions of Jelly Roll, and Eddie under Pee Wee on the second As for Pee Wee—the more the better. The outlines of his solos are often identical, but the details! I don't understand some of the so-called critics. Would an critic writing of the so-called first灌录of *Red Hot Peppers*? To put it simply, anyone who fails to be enlightened and delighted by the blessing of alternate takes is bereft of any real understanding and appreciation of jazz. Luckily for us, Pee Wee yak in Great form on both dates.

Pee Wee was one of the chosen few, every note he left us matters, because every note he played mattered to him. In later years, he might become fidgety having to play in a style that often teetered on the brink of formula and sometimes toppled in But in November 1939, nobody got to play in this style too often, and Pee Wee was comfortable, with his company and with his horn

Brad Gowans, a great character and a great musician (mentor and builder of the unique *Valide*)—a combination valve-slide trombone with a trigger mechanism to switch operational modes—was not a riveting soloist. But he had sound melodic ideas.

and his solo on "Right Here" No. 1 is among his best. The title track is a bluesy, jazzy number, and it's one of a kind. It's an embellished approach (Gewans was an accomplished clamsmettist), and his trombone parts have some of that instrument's natural grace. "I'm a Bluesman" is another highlight. Maxie's lead is exemplary, and he has the right edge. His plunger solo on "Bellin' the Jack" (the single one Take piece on this album and the only one I can't get past) is a masterpiece that had that steady groove. Buddo could throw his right hand at it with plenty of swing. When West Lingg takes over on the bass drum behind him on "Jelly Roll," he sounds like he's been born from Baby Daddo and Zutty Sungtan. And Eddie didn't just hold that guitar. He held the rhythm and the blues. He was a great player, but he'd had just one working ear but did manage to move into a lot of players managed in stereo. You can hear him well, Liederkanz. Hail had a special resonance.

Fats Waller and Eddie Condon were close friends. Eddie tells the story of their first professional encounter wonderfully well in *We Called It Music*. Theo was in 1929 in February 1942. Eddie presented Fats at Carnegie Hall. The session here must have been a happy one for all concerned—Fats spread joy wherever he went. The setting is unique in the Waller discography and shows how well he fits into a context not foreign to his presence. He begins with a bluesy intro to "Sister" (E-7), his signature piece.

friendship, that Fats came to play Eddie's music here. The above remarks concerning alternates take become doubly relevant. Fats Waller was a genius, and the way he shapes and re-shapes his introductions, solos and accompaniments is an unmitigated joy. A rhythm section all by himself, he sets tempos and lays foundations like a rock. For each soloist he has the right something in touch and rhythm; for Pee Wee and George Brunis on "George Gershwin"—the blues, and a good one.

The other new date on this date are Bruno and Marty Michaels. Unlike Gowans, Bruno is a smooth operator. He has a good voice and good patterns he plays as smooth as can be—even erratic. But he makes them work. What would sound comy and clumsy from any other troubadour would sound natural and good. He has great timing and picks the right notes. As a soloist he can surprise, as on Dancing Fool, instead of smooth—especially on the second take, where he is more relaxed. The way he handles his guitar is smooth and elegant. In Joe's band he played a no-frits fiddle (he was also a good drummer), and thus had good time; a bit of the Mugsy Spanier manner at this stage of the game.

Again, the tunes are good. All 1920 stuff hole
in the head, but the band is good. The
arrangements are good, and the playing is good. Fats when he
was in *Capitol's* stable. And one from Jimmie
Noone's *A Club* book. *Sister Aint I That* Hot
On that one, Fats does some fancy legato singing.
The last two numbers were *Georgia Green* and then
the *Peer Wее Come* dancing in with a *green*
which has a higher entrance by the ensemble after
which has a higher entrance by the ensemble after
Fats calls that out, but is just a mite lost.
The *Peer Wее Come* is a good number as he
heads off on *Georgia Green*. Again, the differences
on the two takes are a revelation (hear the traces of
boogie wooga *baa*, in his second chorus on #2).
Peer Wее clips off into *Georgia Green* with plenty of
energy and enthusiasm, and then parts with plenty of
energy and enthusiasm. (For contrast, hear how subby his voices
ensemble parts on *Pretty Girl*, lashing on a real
country melody line.)

One of this album's highlights is "Play-Well," in both hands at first in centaur motion, and devises strange harmonies for the transition between his two choruses. But he outdoes himself on the second "Pretty Dot." His lead off solo full of Impressionist colors and harmonies. How that man could vary his dynamics, and how he could make the piano sound! And Pre Wee follows him in style both times, in lower register. Once again, the piano is the star of the show, and the fun. Puts him in the mood it is fitting that these two should be the only soloists on "Pretty Dot." Then come the stars of this collective. Eddie knew how to pick the spots.

There is a regrettable tendency in today's jazz world to dismiss, or damn with faint praise, the music made by the erstwhile Chicagoans in New York. Maybe it's partly because Eddie did his job so well—he knew how to get his music and his clubs publicized. After the second club folded out, Eddie planned, built, settled down. He never relaxed.

and never lost his enthusiasm. But his progeny were not doing mighty by now, and didn't need him to stay gainfully employed. He'd earned his rest, and the record speaks for itself.

Dan Morgenstern
Director, Institute of Jazz
Studies, Rutgers University

Commodore original audio-visual recordings were previously available at 70 rpm, 45 rpm and 33 1/3 rpm formats. Commodore and other Internet sources are now making these as monophonic recordings only (not monophony or stereo recordings). These old recordings have been collected from the Commodore archives and repackaged by us. In most instances, we have enhanced the sound quality of the original recordings. We have not altered them because we respect the music because these practices would have been detrimental to its music. We also therefore do not include the options to repackage them in stereo and greatly appreciate that the original recordings we are making are now available.



UNKNOWN

SOME DREAMS COME TRUE

WE DO IT ALL THE TIME

YOUNGER

OILS

SLOW DEN

ALL I WANT

IT'S GOOD TO BE

All songs written, performed, and produced by SWIMMING

Recorded by Thomas Johnson with some assistance from Bennett Moon at Chase Park Transduction, Athens, GA
Mixed by Andrew Lappin at Wonder Room Recording, New York, NY

Mastered by Ryan Schwabe in Philadelphia, PA

Flutes on "It's Good to Be" by Natalie Smith

Cover Art: "Lil ??" by Pasquale Sapirito
Label Art by Hollis Brown Thornton (hollisbrownthornton.com)

Much thanks to our friends and families, JD Paul, Thomas Johnson, Andrew Lappin, Rob Mason, Tyler Gardosh, Neil Lord, Max Glenn, Mark Osman, Catie Yerkes, Marc Kuzio, Seth McPherson, Veronica Yurgil, Landon Hunter, Gracen Armendariz, Brock McVey, Alex Penrose, Ally Burton, Barrett Lewis, and Sydney Hunsicker.

Special thanks to Oils the band and the entire Whatever Forever crew,
Hugo Barros who did our Singles artwork,
Joe Alexander for his time and hardwork on these songs
and Travis Keymer for his time and work on the song "Oils".

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flame

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SONGBOOK

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SIDE 1

A BROKEN MEMORY
BODIES AT BAY
OLD KNIVES
A QUIET CHILL
EXIT PLAN

SIDE 2

LET LOOSE THE DOGS
ABSTAIN
LIVING SIGNS
A FORMAL INVITATION
A SEASON OF DOUBT

A BROKEN MEMORY

DANCE DARLING
DON'T SHUFFLE
A STRANGER'S SMILE
A SILENT TORME
BENEATH THE DUST
DISPELLED PARTS OF THE WOMAN I TRAIL
I WILL CONTAIN YOU
THEIR CAST YOU AWAY
LIKE A BROKEN MEMORY

SUR ALL YOUR FEARS
I WILL CONTAIN YOU
THEY CAST YOU AWAY
LIKE A BROKEN MEMORY
TIME IS FLEETING
TILL WE FINALLY NOT TO LEAVE
MY SOUL IS MY HOME
I WILL CONTAIN YOU

DANCE DARLING
DON'T SHUFFLE
A STRANGER'S SMILE
A SILENT TORME
BENEATH THE DUST
DISPELLED PARTS OF YOU

WHO?

ALL IS CALM
NOTHING IS RIGHT

BODIES AT DAY

DARLING, ALL MY LOVE WILL AGE
BEFORE IT PESTERS LIKE A BAD GONE
WHO AM I TO COMPLAIN?
A GOOD HOME IS HARD TO FIND

DEAD BUCKS DON'T FLATTER

YOUR EYES WERE LIKE HOLLOWES OF HAMMERS

WE TURN OUR HEADS
WE DON'T LOOK BACK
NEVER COULD TURN OR ESTINISH YOU
DARLING, ALL MY LOVE WILL AGE
BEFORE IT'S BREATHLESS BUT STILL WRAPPED IN LIGHT
CAUGHT BETWEEN THE DEVIL AND THE DEEP BLUE SEA
BUT WHO AM I TO COMPLAIN?

DEAD BUCKS DON'T FLATTER

YOUR EYES WERE LIKE HOLLOWES OF HAMMERS

KEEP THE BODIES AT DAY
GANG THE HORSE

OLD KNIVES

GRACIOUSLY DISARMED WITH EVERY EXCHANGE
NO, YOU'VE NEVER HAD A CLUE
WITH TREMBLING HANDS, WE TREAD ALONG
TREAD ALONG
TREAD ALONG
HOW, ARE YOU COLD OR ARE YOU SCARED?

EVERY OLD KNIFE RUSTING IN MY BACK
I WILL DRIVE INTO YOURS

A HAMPOF OF MOMENTS INFECTED WITH DESIRE
THEY ARE STREWN ACROSS
BUT I SEE YOU UP WITH LONG BURSTING HOPE?
WITH TREMBLING HANDS, WE TREAD ALONG
TREAD ALONG
TREAD ALONG

EVERY OLD KNIFE RUSTING IN MY BACK
I WILL DRIVE INTO YOURS

A FEVER WILL SMOTE THE FLESH

A QUIET CHILL

RELEASE THE ANIMALS
A GOOD MAN'S BLOOD COULDN'T TIE THEM DOWN
I SAID GOODBYE TO A SEASON OF GUILT
LET IT ROLL, LET IT ROLL!
I'LL CATCH YOU WITH THE SECRETS OF MY CHARM

I REMAIN UNSHAKABLE

BETWEEN YOUR LUNGS IS A QUIET CHILL.
DEVOTION WILL TAKE YOU DOWN MY DEAR
COLLECT YOUR THOUGHTS
SEND THEM CLEAR
CLEAR THE CLUTTER
ALL YOUR WORDS ARE NOT YOUR OWN

I REMAIN UNSHAKABLE

EXIT PLAN

A SECTION OF LIMBS INCASED IN DOUBT
AN AMPUL OF LOVE WE COULD NOT GRASP
ALL I GOT IS LOVING GRACE
DEATH IS SWALLOWED UP IN VICTORY

HUNG, DRAWN, QUARTERED
DOES THE WEIGHT Ease AT ALL?
WHEN YOU COME UNDONE

THREE'LL BE AN INDECENT YEAR
WHAT A WARNING OR WAS IT A DECLARATION
WEIGNED BETWEEN THE HOURS
A DEADENDING SILENCE
ALL I GOT IS LOVING GRACE

HUNG, DRAWN, QUARTERED
DOES THE WEIGHT Ease AT ALL?
WHEN YOU COME UNDONE

A BROKEN MEMORY

VOCALS - AL SPK
GUITAR - PETER ROBERTS
KEYBOARD - LOCL CAMPBELL
FABRIK - THOMAS GEORGE
TRUMPET - ANDREW ARMSTRONG

BODIES AT DAY
VOCALS, SYNTH - AL SPK
BASS, SYNTHESIZERS - JIM ANDERSON
GUITAR - PETER ROBERTS
DRUMS - LOCL CAMPBELL
WOODBLOCKS - CHRIS CUNDY

OLD KNIVES
VOCALS - AL SPK
BASS, SYNTHESIZERS - JIM ANDERSON
CARTAS - PETER ROBERTS
DRUMS - LOCL CAMPBELL
WOODBLOCKS - CHRIS CUNDY
TRUMPET - ANDREW ARMSTRONG

A QUIET CHILL

VOCALS - AL SPK
BASS, SYNTHESIZERS - JIM ANDERSON
OBRAH - THOMAS GEORGE
GUITAR - PETER ROBERTS
DRUMS - LOCL CAMPBELL
WOODBLOCKS - CHRIS CUNDY

EXIT PLAN
VOCALS, BASS - AL SPK
KEYBOARD - LOCL CAMPBELL CIRA
BASS, VIBRAPHONE, SYNTHESIZERS - JIM ANDERSON
GUITAR - PETER ROBERTS
DRUMS, VIBRAPHONE - LOCL CAMPBELL
WOODBLOCKS - CHRIS CUNDY

ALL SONGS WRITTEN BY AL SPK
EXCEPT OLD KNIVES
WRITTEN BY AL SPK & JIM ANDERSON
ALL SONGS ARRANGED BY AL SPK & JIM ANDERSON
EXCEPT 3 SONGS OF HONEY -
ARRANGED BY AL SPK & LOCL CAMPBELL
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PUBLISHING ADMINISTERED BY INDIA'

PRODUCTION & RECORDING BY JIM ANDERSON
MASTERING AT REVOLUTION & REVOLUTION RECORDING
MIXING BY JIM ANDERSON - INDIA'S RELEASER
REVOLUTION RECORDING ENGINEER - JACK CLIFF
MIXED BY JIM ANDERSON & BEN MILLER
MASTERED BY JIM ANDERSON & BEN MILLER
REVOLUTION REC ASSISTANT - JACK CLIFF
MASTERED BY JIM ANDERSON & BEN MILLER

ART DIRECTOR AL SPK AND PAUL A. TAYLOR
PHOTOGRAPHY STEVE RALICK



LET LOOSE THE DOGS

COME ALONE WITH ME
I'M THE DANCER OF DREAMS
HE NIGHT USED TO DANCE
YOU DANCE, HE DANCE
DANCE, DANCE, HE DANCE
CLAP THE COLD LIE DANCING DEAD IN HIS EYES
SOME LIGHT WILL BREAK THE SURFACE TONIGHT

STICK TO YOUR GUNS
YOU WALK THEM WELL
MISERABLE FOOL
YOU KEEP THEM ALL TO YOURSELF

WE BROUGHT NOTHING INTO THIS WORLD
BUT A THOUSAND FAVOURS UNRETURNED
WE BROUGHT NO MAN
GIVE ME SOMETHING TO SURE
SOME LIGHT WILL BREAK THE SURFACE TONIGHT

STICK TO YOUR GUNS
YOU WALK THEM WELL
MISERABLE FOOL
YOU KEEP THEM ALL TO YOURSELF

JUST A NAMELESS FOOL
TARTED UP AGE
BLAZED OUT
GUNNEMENT
AM I WASTING YOUR TIME?

ABSUTO

A SOFT SKIN
THREE EYES
I CALLER EVERY FLICKER OF FEAR
IN THE DEAD OF NIGHT, I CAUGHT A GLIMPSE
THEY THREW ALONG WITH TIME
WE ARE A DAUNTLESS PAIR RAISED IN GLORY

A PURPLE UNISON
CHOPS AWAY AT ME
HAVE YOU RUN OUT OF AMMUNITION?
I DON'T SUFFER FOOLS GLADLY
FORGET THE SIN IN YOU
SHRED DOWN
SETTLE ME

HABLY, YOU FLIT THROUGH THE STILLNESS
ALL THE SCREAMS OF THE PAST
YOU FLIT THROUGH THE PAST
TO GET YOU
YOU SPARKS UP AS I GAVE IN
THE BITTER MORNING LIGHT
WILL STRIKE YOU RIGHT DOWN
SO YOU SUNKIN OVER ME?

A PURPLE UNISON
CHOPS AWAY AT ME
HAVE YOU RUN OUT OF AMMUNITION?
I DON'T SUFFER FOOLS GLADLY
FORGET THE SIN IN YOU
SHRED DOWN
SETTLE ME

YOU'RE TOO FAR
TOO FAR GONE

THE BITTER MORNING LIGHT
WILL STRIKE YOU RIGHT DOWN

LET ME LET UP!

A PURPLE UNISON
CHOPS AWAY AT ME
HAVE YOU RUN OUT OF AMMUNITION?
I DON'T SUFFER FOOLS GLADLY
FORGET THE SIN IN YOU
SHRED DOWN
SETTLE ME

LIVING SIGNS

I WAS WOUND UP LIKE A SPRING
I WANTED NOTHING MORE THAN TO
BURRAGE THROUGH THE PAST
OH, I GATHERED EVERY CONCERN YOU HAD

I FOUND SOLID PROOF OF LIVING SIGNS
I DID NOT INTEND TO RAISE THE DEAD!

GODS CHERI!
WE WAITED YOU LONG
I HELD MY TONGUE WHILE YOU WASTED YOUR BREATH
AND COUNTED ALL THE HOURS LACED WITH GUILT

I FOUND SOLID PROOF OF LIVING SIGNS
I DID NOT INTEND TO RAISE THE DEAD

A FORMAL INVITATION

THE BEAST IN VIEW IS THE MAN IN YOU
SMOTHER ME WITH SILENCE
I FOUND MYSELF RUNNING AWAY

THE LIGHT YOU SEE FOLDS OVER ME
DID I BATHE IN A DULL GLOW?

ALL REMNANTS OF REASON BEAT AND BIND AWAY
BEYOND WHAT I CAN SEE OR MAKE
I FOUND MYSELF RUNNING AWAY

THE LIGHT YOU SEE FOLDS OVER ME
DID I BATHE IN A DULL GLOW?

FIRE IN THE DEEP CAVE
WE BEAT AND BIND AWAY
AND THE WEIGHT EASES SOMEWHAT

I'LL SMOTHER YOU WITH SILENCE
UNTIL YOU CHOKED ON DEAD AIR

A SEASON OF DOUBT

THE LIGHT STRIKES THROUGH
I AM DEAD SET ON YOU
THE LIGHT STRIKES THROUGH THE PAST
ARE YOUR ELD' EYES FIXEED?
DID YOU FALL GENTLY INTO PLACE?
I FOUND A POORLY VISIBLE HUNGER TO RETREAT INTO YOU

WE MOVE LIKE WOLVES IN THE BLEAK NIGHT
WE DANCE LIKE GHOSTS DEPRIVED OF FLIGHT
THE BODY WILL COME TO UNDERSTAND A SEASON OF DOUBT

F'VE GOT AN UNRELENTING DESIRE TO FALL APART

LEY LOOSE THE DOGS

VOCALS - AL SPK
BASSOPHONE, HARP, SYNTHESIZERS - JIM ANDERSON
BASS - MICHAEL GREGORY
DRUMS - LOEL CAMPBELL
ORGAN - THOMAS GREENE
HORN/BRASS - CHRIS CURRY

ARISTO
VOCALS - AL SPK
GUITARS, BASS, HARMONICA,
BASSOPHONE, SYNTHESIZERS - JIM ANDERSON
HORN/BRASS - MICHAEL GREGORY
DRUMS - LOEL CAMPBELL
TRUMPET - CHRIS CURRY
SYNTH - THOMAS GREENE
TRUMPET - ARMINUS AKHIDIROUE

LIVING SIGNS
VOCALS - AL SPK
BASS, PIANO, BASSOPHONE - JIM ANDERSON
HORN/BRASS - MICHAEL GREGORY
DRUMS - LOEL CAMPBELL
ORGAN - THOMAS GREENE
HORN/BRASS - CHRIS CURRY

A FORMAL INVITATION
VOCALS, GUITAR - AL SPK
BASS, PIANO, BASSOPHONE, ORGAN,
HORN/BRASS - MICHAEL GREGORY - JIM ANDERSON
HATZAS - TINO UZMAN
DRUMS - LOEL CAMPBELL
HORN/BRASS - CHRIS CURRY
SYNTH - THOMAS GREENE
TRUMPET - ARMINUS AKHIDIROUE

A SEASON OF DOUBT
VOCALS - AL SPK
HORN/BRASS VOCALS - MICHAEL GREGORY
PIANO, TRUMPET - ARMINUS AKHIDIROUE



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VOLUME TWO

HARLEM HOLIDAY



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the SCARLETS

the WHIRLERS

the CHARTS



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the TEENCHORDS



the PRETENDERS



EARL LEWIS
AND THE CHANNELS



HARLEM HOLIDAY



NEW YORK • RHYTHM & BLUES

SIDE ONE

1. The Girl Next Door—
Earl Lewis And The Channels
2. While Our Hearts Are Young—
The Federals
3. What Do You Do (To Make Me
Love You So)—The Topps
4. Please Tell The Angels—
Lewis Lymon & The Teenchords
5. How Could You—The Mello Moods
6. True Love—The Scarlets
7. Come To Me—The Quadrells

SIDE TWO

1. My Diane—The Charts
2. On Your Mark—The "C" Notes
3. My Heart Is Sad—
Earl Lewis And The Channels
4. Cora Lee—Little Bobby Rivera
& The Hemlocks
5. Close Your Eyes—The Pretenders
6. Magic Mirror—The Whirlers
7. Come Next Spring—The Extremes

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*harrison johnson
and the los angeles community choir*

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Baha'i

Good Luck
in
Space
Peace
on Earth

HARRISON JOHNSON and The Los Angeles Community Choir

GARDENS, NOT BATTLEFIELDS

Side 1

- 1) MAKE MORE LOVE (Don't Make War)**
- 2) I'M SO THANKFUL**
- 3) NEVER ALONE**
- 4) GOD'S WAY**
- 5) THANK YOU LORD FOR SAVING MY SOUL**

Side 2

- 1) HELP US MASTER**
- 2) LET JESUS LEAD YOU**
- 3) IT'S YOUR LIFE**
- 4) IT'S A SHAME**
(If You Don't Give Your Love To Him)
- 5) GIVE US PEACE**

Although his most popular composition has been "I've Decided To Make Jesus My Choice," Harrison Johnson has been the author of dozens of great gospel works many of which have become hits by major gospel recording artists of the day. Most recently The Gospel Keynotes scored with a Harrison Johnson composition "Same Old River" which made number one on the charts of RECORD WORLD and CASHBOX magazines and reached to the number three position on BILLBOARD.

Johnson has what it takes when it comes to finding just the right lead singer for one of his compositions. This album contains a wide variety of soloists who, under Johnson's direction, perform at their best.

The very popular DJ Rogers, Billy Preston, and Mel Carter are just a few of the graduates from The Harrison Johnson organization, and if you listen to the style of some of today's most popular gospel artists, it's easy to see that what they are doing today, Harrison Johnson was doing ten years ago That's why we think he's so fantastic. "Bubba" has always been just a little ahead of his time.

Shannon Williams

Special Thanks to all the great lead singers who make the Harrison Johnson group so special. Carrie Hester on "Make More Love," "Let Jesus Lead You" and "It's A Shame," Henry Jackson on "I'm So Thankful," Mary Pitts on "Never Alone," Mildred Coleman on "God's Way," Mattie Davis on "Help Us Master," Gloria Coleman on "It's Your Life," John Gardner on "Give Us Peace," Sharon Johnson, Caroline Johnson, GiGi Whistaker and Bobbie Bolden on "Thank You Lord For Saving My Soul" and GiGi Whistaker and Kathy R. Underwood on "Let Jesus Lead You."

Masters herein contained have been previously issued.



WOODLAND SOUND STUDIOS

Produced by:



Recorded at TTG Recorders in Hollywood, Boltic Studios, Inglewood, Ca. and Woodland Sound Studios, Nashville

Remixed At Woodland Sound Studios by Shannon Williams and David McKinley
Mastering Engineer: Hank Williams, Woodland Sound Mastering

Cover Photos: Ken Kim

Album Layout and Design: Dan Quest Art Studio

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VINTAGE

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STEEL GUITAR FAVORITES

JERRY BYRD

Appreciation of music takes many forms and I know, mystery of music is appreciated in many forms. Some musicians prefer the concert stage, some the dance band, some prefer solo work, and there are those who don't care where they play just as long as they are playing. Mercury Records takes pride in the fact that it has been recording by a musician who follows in the long tradition, JERRY BYRD. Byrd is heralded as music circles on the undisputed "King of the Steel Guitar".

Not just anyone, MARYANNE, likes Jerry playing any kind of music. It's jazz, pop, longhairs, or country style, just as long as he's allowed to play his instrument. Jerry is a man of many talents. He is a painter, an artist, who is a master of his trade; can paint any scene, sing, play any type of music and play it well. He has great style & temperament, and enjoys fellow steel guitarists. His having techniques is unique and is the envy of all. Perhaps the thing that has helped him achieve success more than anyone else was the dedication made at the early age of four to play steel guitar. His entire childhood was spent developing his unusual playing.

Byrd's primary fascination with the guitar came about because of the versatility of the instrument itself. The steel guitar lends itself to a wide variety of music including several which Byrd himself fancied, Country Music and Hawaiian. Althea Byrd has long been the chosen guitarist of many record artists who insist that he play for their sessions, he has done the Country and Hawaiian fields to make his bid for fame.

He has been featured on many of the nation's leading radio shows and stations in this role.

This album, "Steel Guitar Favorites" is just what the name implies. Rydell himself has specially chosen these selections, each designed to highlight the versatility of his instrument. Listen and enjoy Jerry Byrd as he plays such numbers as the fast and furious "STEEL COAST RAG", the sprightly "PANHANDLE RAG", the intricate "GOLD COAST BLUES" and the ever-popular "GEORGIA STEEL GUITAR". All these losers will cherish this musical treat of steel guitar magic.

- | | |
|---|--|
| No. 7. "Admiral Byrd" by Jerry Byrd | No. 14. "Lay Down Green" by Lloyd Green |
| No. 8. "Guitar Spectacular" by Speedy West | No. 15. "Hillbilly Blues" by Lloyd Green |
| No. 9. "We'll Get By" by Speedy West | No. 16. "Green Country" by Lloyd Green |
| No. 10. "Steed Guitar" by Speedy West | No. 17. "Sister Steel" by Buddy Emmons |
| No. 11. "Remington Rides Again" by Herb Remington | Jay Dee Musses, Red Rhodes,
Sneaky Pete & Rusty Young |
| No. 12. "Aloha Hawaii" by Herb Remington | No. 18. "Golden Steel Guitar Hits" by Jessing Day |
| No. 13. "Steed Guitar Holiday" by Herb Remington | No. 19. "Steel & Strings" by Jimmy Dijay |
| | No. 20. "Magic Steel" by Ned |

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This album is but one of many selections available. For details, write to the address on this album jacket.

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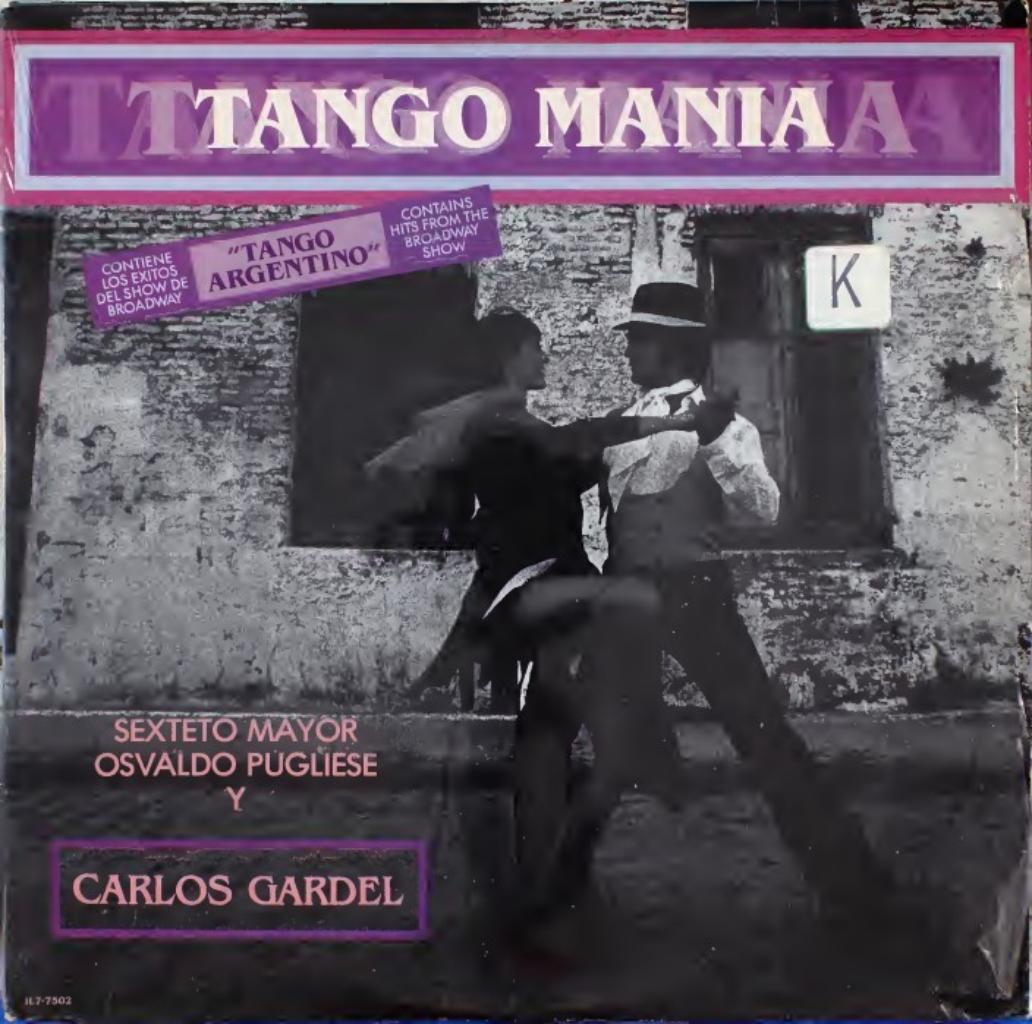
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SEXTETO MAYOR
OSVALDO PUGLIESE
Y

CARLOS GARDEL



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SEXTETO MAYOR**NOSTALGIAS** (tango)(Enrique Cadena-Juan Carlos Cobán)
SEXTETO MAYOR**LA YUMBA** (tango)

(Davidito Pugliese)

OMNIALDO PI GUARINI

ORGULLO CRIOLLO (tango)

(Juan Carlos Cobán-Luisito)

SEXTETO MAYOR

LA PUÑALADA (murga)(Pepito Gómez-Luisito-Luis C. Flores)
SEXTETO MAYOR**CUESTA ABAJO** (tango)(Carlos Gardel-Alfredo Le Potté)
CARLOS GARDEL**LADO B****QUEJAS DE BANDONEON** (tango)

(Juan de Olas Filtberto)

SEXTETO MAYOR

UNO (tango)

(Mariano Mores-Enrique Santos Discípulo)

SEXTETO MAYOR

MÍ NOCHE TRISTE (tango)

(V. Colombara F. Esquivel)

SEXTETO MAYOR

PAQUITO MILITAR (murga)

SEXTETO MAYOR

ADIÓS TORINO (tango)

(Adolfo Puglialetti)

SEXTETO MAYOR

RUBIAS DE NEW YORK (box-trio)

(Carlos Gardel-Alfredo Le Potté)

CARLOS GARDEL



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THE
DOO-WOP
ERA

HARLEM

NY

2 RECORD
SET



40 HITS

Collectables

SIDE ONE

- 1 Everyday of The Week—*The Students*
- 2 Mary Lee—*The Rainbows*
- 3 Zoo-Zoo On The Corner—*The Collegians*
- 4 Dance Girl—*The Chorus Girls*
- 5 Tonight—*The Love Notes*
- 6 Little Boy and Girl—*The Kodaks*
- 7 Lydia—*Lewis Lyman & The Teenchords*
- 8 While Walking—*The Fabulaires*
- 9 Never Let You Go—*The Five Discs*
- 10 Bing Bang—*The Silhouettes*

SIDE TWO

- 1 Trickle Trickle—*The Vultures*
- 2 Let's Go For A Ride—*The Collegians*
- 3 Hey Girl—*The Perfections*
- 4 Fine Fine Day—*The Continentals*
- 5 Go Go Go—*The Stars*—*The Ladders*
- 6 Darling—*The Delmonicas*
- 7 The Closer You Are—*The Magnificent Four*
- 8 Always Be Faithful—*The Monarchs*
- 9 So Why—*The Bop Chords*
- 10 Ou-Wee Baby—*The Ivy Tones*

SIDE THREE

- 1 Rama Lama Ding Dong—*The Edsels*
- 2 Bam Bam Boom—*The El Dorados*
- 3 Hey Little Schoolgirl—*The Paragons*
- 4 Zoot—*The Chords*
- 5 Picture of Love—*The Continentals*
- 6 I'm Gonna Go Get Me a Goddess—*The Koolcats*
- 7 Long Tall Guy—*The Carnations*
- 8 Honey Honey—*Lewis Lyman & The Teenchords*
- 9 Dreams Are For Fucking—*The Revalons*
- 10 Time Makes You Change—*The Dells*

SIDE FOUR

- 1 Babalu's Wedding Day—*The Eternals*
- 2 False Alarm—*The Rebels*
- 3 Hong Kong—*The Quinns*
- 4 Hot Dog Doodly Wah—*The Pyramids*
- 5 Now—*The Velvets*
- 6 Run Around Baby—*The Kodaks*
- 7 Not Too Young To Love In Love—*Lewis Lyman & The Teenchords*
- 8 Corinna Little Sweetie River & The Honeymicks
- 9 Fat-Fat Fat! Mow-Mi—*The Chords*
- 10 Don't Leave Me—*The Magnificents*

Collectables



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Songs
Including

"AGAIN"

"LOVE IS A RIVER"

"TEARS IN MY EYES"

"DEAR RUTH"

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presents

THE UNIVERSALS

NOTES

Early in 1962 two young North Philadelphia decided to re-enter the record business. Ed Krenzel and Jerry Halperin, devotees of rhythm and blues since the early 50's when Jock Henderson, Raoul Diaz, and Ramon Bruce filled the Philadelphia airwaves with the new releases by such artists as The Orioles, Dominiques, and Ruth Brown, had first tried their luck in the precocious music sweepstakes with the now-legendary Southern recording of *Dear Ruth* by the Philadelphia. While students at Temple University in Philadelphia, Krenzel and Halperin wrote, recorded, and released on their own Southern label the first *Dear Ruth* (named after one of Halperin's old girlfriends) in late 1952. It did well enough to be listed as the top 10 R&B record in Philadelphia according to Billboard's February 28, 1953 territorial seller list.

Still believing that Dear Ruth had hit potential, Halpern and Krenzel lured about the record business for eight or nine years (Halpern went into real estate while Krenzel distributed dry cleaning equipment). Meanwhile, the first big old-time revival precipitated by Irvin "Slim" Ross's Times Square Records had rapidly spread south to Philadelphia. In 1962 — after such "oldies" success as the Shells' Baby Oh Baby and the Capri's There's a Moon Out Tonight had gained widespread national acceptance — the second time around — and encouraged by the burgeoning interest in grown sounds in the Philadelphia area spearheaded by Jerry Blaw's immensely popular "Gearin With the Headz" radio show and Jerry Green and Reid Weinert's expanding Record Museum enterprise, Halpern and Krenzel came across The Universals, a group who had met with some local success in 1957-58 with their recording of Aswan on George Goldner's Mark X label.

Under the direction of lead singer Kenny Gardner, the Universals, most of whom lived around 27th and Girard in Philadelphia, had been generally inactive except for a few local club gigs since Again had been issued. Krensel and Halpern — who know a good group when they hear one — were immediately excited and rushed the men into Sound Plus studio in early May of 1962.

The sides contained on this album are from the practice and rehearsal sessions of the Universals prior to the Sound Plus session in which they cut [with music] Prayer of Love, Dear Ruth, Have Mercy Baby, Good Lovin', and Give Little Girl (which will not be available on singles). These sides were used as demos [although they are by any standards finished product]. To introduce the group to Joe Medlin, who once had Ruth with him, to be later issued with any success on United Artists' Aspects subsidiary. The popularity of the group is easily heard, as they switch effortlessly from Apple to the old Clavers', smash Good Lovin' to the beautiful standard estable all done without the benefit of musical accompaniment. Kenny Gardner's lead at times very strongly suggests the late Clyde McPhatter, but it is not surprising that Many Money Honey, Baby Baby, and Have Mercy Baby were firmly established in the group's repertoire. None of these songs — all included on a long forgotten practice tape — have been previously issued (or even heard) in any form, and despite the 1962 recording date, the Universals' performance may well have been done in 1965. This album showcases a professional, remarkably tight group singing acappella songs long before it became at all fashionable — and the only note of regret which may linger is the thought that the Universals, like many other R&B groups, never did get the recognition they so well deserved.

REF ID: 5006N

1. AGAIN
 2. GOOD LOVING
 3. THE LOVE I LONG FOR
 4. THAT'S MY BABY
 5. EBBTIDE
 6. DEAR LORD (ORIGINAL)
 7. TEARS IN MY EYES

REF ID: 50061

1. DEAR RUTH
 2. THAT'S MY BABY
 3. LOVE IS A RIVER
 4. HAVE MERCY BABY
 5. I'LL BE SATISFIED
 6. DON'T LEAVE ME THIS WAY
 7. MONEY HONEY

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**PREVIOUS
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FEATURING Sunday Kind of Love - Nasir
I Still Got You, Why Should I Spend You -
What Is This Thing叫Love, I'll Never Tell
It Man Just For Laughs, Oh Mrs Baby,
My Monologue Of You, Fatherless King,
Gonna Make Good - Dr. Dre, Snoop Dogg &
You, I Blinded Look My Mind, The Sun



The Nutmegs
featuring Leroy Griffin



The Harptones
featuring **Willie Winfield**
Reel LP 5000

featuring "Lady Is But A Name," "A
Foolish Haberdash," "Any Good Girl
Will Depend On You," "Laughing On The
Outside, Love Me Completely," "Gimme
Some," "I Remember," "I Didn't Know Love,"
"I Reproduced The Poem," "High Flying Baby,"
"Hanno Boogies," and others.

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BOP CHORDS

the
LOVE NOTES

the
LADDERS

the
HARMONAIRES

the
THUNDERBIRDS

the
PRETENDERS



HARLEM HOLIDAY



NEW YORK • RHYTHM & BLUES

SIDE ONE

1. Castle in the Sky—The Bop Chords
2. My Darling To You—The Bop Chords
3. When I Woke Up This Morning—
 The Bop Chords
4. I Really Love Her So—The Bop Chords
5. So Why—The Bop Chords
6. Baby—The Bop Chords
7. Mary—The Thunderbirds
8. In My Thunderbird—The Thunderbirds

SIDE TWO

1. Lorraine—The Harmonaires
2. Come Back—The Harmonaires
3. United—The Love Notes
4. Tonight—The Love Notes
5. Don't Go—The Love Notes
6. If I Could Make You Mine—The Love Notes
7. Tonight—The Pretenders
8. I Love You So—The Pretenders
9. Counting the Stars—The Ladders
10. I Want to Know—The Ladders

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(Steve Tyrell)

Che Cha Cha**

(Frank Gumbus)



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WILFRID MICHAEL/Percussion
JOHN FREDERIC/Piano
ALPHONSE SEMMING/Vocal
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Special Thanks to: KENNY WILLIAMS for his assistance

Art Director: M. MONG

Design by: ADRIEN TORRES

Published by: IMAGINATIONS, MUSIC & I.V.I. 1986, P. 149

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SIDE A

4.**FLEXION**

START-lying down in rest position,* arms stretched down at side of body

MOVE-draw R knee up & bounce toward chest 16 counts, change legs & repeat with L leg

REPEAT-8 X 2 X

PATTERN-4 X R & L, 2 X R & L. Repeat 2 X R & L, 1 X R & L 8 X, repeat

5.**HIP-UPS**

START-lying down in rest position,* arms stretched next to body

MOVE-tighten fanny and lift hips off floor upward toward ceiling, shoulders & head stay on floor. Return hips slowly to floor, start again

REPEAT-8 X's

6.**SEAL ARCH #1**

START-lying face down to floor, hands beside shoulders, legs stretched on floor together, feet pointed

MOVE-arch back upward, pushing up with arms, keep hips on floor. Return body to floor slowly

REPEAT-4 X

8.**GRAND-BATTEMENT**

START-lying down in rest position,* but with R leg straight on floor, R foot flexed, L leg bent, foot on floor beside R knee. Arms stretched out to side at shoulder level.

MOVE-lift R leg directly over head with fast sweeping motion, keep R knee straight & hips on floor, return

9.**LEG EXTENSION SIDE**

START-lying on R side, legs stretched R on top of L, R arm extended down to L leg, head resting on arm, L arm bent in front of chest, L hand on floor front of chest to help keep balance

MOVE-bend R knee to chest, stretch out beside L leg, lift straight & up toward

10.**SINGLE LEG EXTENSION**

START-lying down in rest position,* arms stretched next to body

MOVE-bend R knee to chest, foot flexed, extend R leg straight up to ceiling, lower R leg straight to floor & bend knee to start again

REPEAT-8 X R leg, 8 X L leg

**GO TO
REST
POSITION**

SCHEDULE OF EXERCISES

DAY	DATE	MINUTES EXERCISING	WEIGHT	DATE	MINUTES EXERCISING	WEIGHT
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 1				Week 6
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 2				Week 7
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 3				
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 4				
SUN						
MON						
TUES						
WED						
THURS						
FRI						
SAT		Week 5				
SUN						

Reference to Exercise Program

Cut 1 Time 4:49

- 1. Pumping
- 2. Curl Up
- 3. Knee Crosses

Cut 2 Time 4:36

- 4. Flexion
- 5. Hip Up
- 6a. Seal Arch #1
- 6b. Seal Arch #2
- 6c. Seal Arch #3

Cut 3 Time 4:24

- 7. Bicycle
- 8. Grind Battlement
- 9. Leg Extension Side

Cut 4 Time 4:51

- Go To Rest Position
- 10a. Single Leg Extension
- 10b. Double Leg Extension

Cut 5 Time 4:07

- 11. Leg Beats
- 12. Lateral Stretches
- 13. Sitting Twist
- 14. Sitting Twist & Toe Touch

Total Time 22:57

Rest Position
This Position May Be
Used At Any Time
Pace Yourself And
Enjoy Being Nutritized

Streamline your body, tone your muscles, release new energy and add sparkle to your life. A daily work-out before a meal or at bedtime: all you need for dramatic results.

Move to the rhythm of Phil Hartt's beat for a 23 minute work-out using alternate sides of the record day by day. As the routine becomes familiar, you may want to use both sides daily, either in one 46 minute or two 23 minute sessions. Keep record of your daily progress on the exercise chart.

Each side should be done in it's proper order because the arrangement of the exercises is designed to achieve maximum benefit for the body. In the beginning be sure to take your time, read over this pamphlet carefully and listen closely to my instructions. Anyone with a medical problem should consult their doctor before using the program.

As the exercise program gets easier and more fluid for your body, it means you are getting stronger and the nutritize program is working for you.

So let's get into our loose fitting clothes and nutritize together!

Yardolyn Bye



BELL and SHORE



Complex
Julian...
• Diorano
Action of I.

LITTLE MOVIES

Two or three years ago (has it really been that long?) I got a call from Don Koke of The Music Emporium in El Dorado, Kansas. He said that he had a great group coming in for a concert and could I get them a spot on KFDI to promote the show?

They were Bell and Shore, a husband and wife duo (Mr. and Mrs. Bell and Shore). Don said they played folk, bluegrass, blues, etc., but mostly they were just plain ol' country. And they were from Iowa, Not Tennessee, Kentucky, or Texas... Iowa! That day on the Johnny Western show they played a song called "He's Been Drunk Ever Since His Wife Went Punk," and that was my introduction to Bell and Shore.

I first listened to a preview tape of this, their first record, while driving across northern Oklahoma. As I was listening to the stories told in these songs I thought about how they seemed like little movies. It came as quite a surprise, several months later, when Nathan and Susan told me that the album would indeed be called *Little Movies*. In this age of formula writing and "hook lines" it's great to hear songs that tell a story. Of the twelve songs on this album, ten were written by Nathan Bell. Let me tell you a little bit about some of the songs and their stories... a listing for *Little Movies*.

Most of the characters Nathan puts in his songs are of legendary status. "Billy Joe Mexico" is no exception: a hiker turned preacher I think I've met this guy. "The Outlaw Sam Bass" was inspired by a book by Bryan Woolley. The song is written from the viewpoint of the only surviving member of Sam Bass's gang.

"Reno's Gone" is a loving tribute to one of the greatest five-string banjo players of all time, Don Reno. When I first heard the song I thought, "They should have a banjo on it..." but the more I thought about it, I realized that it didn't need one. After all, Don Reno was much more than a banjo picker. He was also a marvelously talented singer, guitar player and songwriter. The missing banjo only helps point out the truth... that Reno's gone.

"Every Time I'm Crying" is a "train song" in the tradition of Mickey Newberry and Curly Putman, a lament for love lost via the iron rails and the loss of the rails themselves.

LITTLE MOVIES

Al Murphy, Nathan Bell, Susan Shore, Dan Brown, Dave McAnally



Special thanks to Marvin and Dorothy Bell, George and Essie Shore, Seymour Guenther and Bruce Kaplan for making this album possible. Thanks also to Keith Dempster, Pam Stephens and everyone at The Mill Restaurant in Iowa City, Orin and Bekki Friesen, Brian and Sue Kozin, George Thomas, The Pangles, The Kokes, Tammy Baker, Joanna Kovitz, KUNI, KFDI and KHAK radio, Guitar Works in Evanston, IL, George Rondinelli, The Bakery on Cherry Street, Pam and Tammy and the memory of the Olde German Bank in Dubuque, Buckley and Murry, Joe the Dog, Heather Proffitt, Jason Bell, Victor Sanders, Dennis Jones, Al, Dave and Dan, Rich Warren, J. Knight

"Interstellar Cattle Call" could be subtitled "The Cowpuncher's Guide to the Galaxy." This song may have been inspired by too many nights under the stars... or too many Durango Steaks. (Just kidding.) Nathan, And you're right... real cowboys may never forgive you for this one!

"Barely 20 Proof" gives rise to the thought that you're a rambler, always a rambler. Hank Williams and Woody Guthrie would have been proud.

The two songs that weren't written by Nathan are "Much Too Young to Die" and "Gulf Coast Blues," both sung by Susan. She discovered the first from a Ray Price performance

on the television show "Classic Country." Not only does Susan shine, but there are some great breaks on dobro and fiddle by Dave McAnally and Al Murphy, respectively. "Gulf Coast Blues" came to Susan's repertoire by way of The Light Crust Doughboys and Bessie Smith. Susan shows she can really sing the blues, and Nathan can sing some good licks on slide guitar.

Now it's time to pop some popcorn, put this record on the turntable, turn out the lights, and enjoy *Little Movies*.

—Orin Friesen
KFDI, Wichita, Kansas

0 1896-40460-1

SIDE ONE

- Pretty Plains Girl (Bell)
- Much Too Young to Die (Gabbard)
- The Outlaw Sam Bass (Bell)
- Mexican Eyes (Bell)
- Honorary Texan (Bell) (For the Pangles, formerly of Tulsa, now back in the "One" State Star)
- Reno's Gone (Bell) (A tribute to Don Reno — 1926-1981)

SIDE TWO

- Interstellar Cattle Call (Bell)
- Interstellar Cattle Call (Bell)
- Billy Joe Mexico (Bell)
- Gulf Coast Blues (Williams)
- He's Been Drunk Ever Since His Wife Went Punk (Bell) (Thanks to Mark Maher)
- Barely 20 Proof (Bell) (For Bob "Hot Hoy" Halperin)

PERSONNEL

Nathan Bell: vocals, guitars, National steel guitar on "Gulf Coast Blues," harmonica.
Susan Shore: vocals, mandolin With the Honky Tonk Dogs
Al Murphy: fiddle
Dave McAnally: dobro
Dan "DH" Brown: electric bass
Victor Sanders: spaceship
Canine chorus on "He's Been Drunk" — Al Murphy, Dan Brown, Dave McAnally, Katie Detlie, Kim Van Eck

Produced by Nathan Bell, assisted by Susan Shore and Victor Sanders Recorded and mixed at Lakeside Media Studio, Chicago, IL Engineered by Victor Sanders

Photographs by Dom Fratko
Album design by Jennifer Berman

Correspondence
Bell and Shore
PO Box 368
Riverside, IL 60222

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16 TRACK AUDIOPHILE RECORDING

ROCK & ROLL



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SIDE ONE

- 1. MR. LEE—The Bobbettes**
Dixon/Gathers/Webb/Pough... Unichappell Music Inc.,...B.M.I.
Original Release Date: 1957
- 2. SUGAR SHACK—Jimmy Gilmer**
McComack/Voss... Dundee Music...B.M.I.
Original Release Date: 1963
- 3. HUSHABYBE—The Mystics**
Pomus/Shuman... Unichappell Music Inc.,...B.M.I.
Original Release Date: 1959
- 4. ONE FINE DAY—Chiffons**
Goffin/King... Screen Gems/E.M.I. Music Inc.,...B.M.I.
Original Release Date: 1963
- 5. YOU CAN'T SIT DOWN—Dovells**
Clark/Murdow/Mann/Uphchurch... Conrad Music...B.M.I.
Original Release Date: 1963

SIDE TWO

- 1. ROCKIN' ROBIN—Bobby Day**
Thomas... Recondo Music Publishers...B.M.I.
Original Release Date: 1958
- 2. SINCE I FELL FOR YOU—Lenny Welch**
Johnson... Warner Bros. Music...A.S.C.A.P.
Original Release Date: 1963
- 3. GO JIMMY GO—Jimmy Clanton**
Pomus/Shuman... Unichappell Music Inc.,...B.M.I.
Original Release Date: 1958
- 4. THE STROLL—The Diamonds**
Ost/Lee... Vogue Music Inc.,...B.M.I.
Original Release Date: 1967
- 5. MY GUY—Mary Wells**
Robinson... Jobete Music Co., Inc...A.S.C.A.P.
Original Release Date: 1964

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THE MYSTICS — NOVEMBER 1976
CHIFFONS — MAY 1976
DOVELLS — APRIL 1976
BOBBY DAY — APRIL 1976
LENNY WELCH — MARCH 1976
JIMMY CLANTON — NOVEMBER 1975
DIAMONDS — JULY 1976
MARY WELLS — JAN 1976

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Co-Producer: David Thompson

Engineers: Paul Whitehead, Jack Jackson, & Pat McLean

Photography: Bob Cole, Minneapolis, Minnesota

Art & Layout: Ross Remme, Minneapolis, Minnesota
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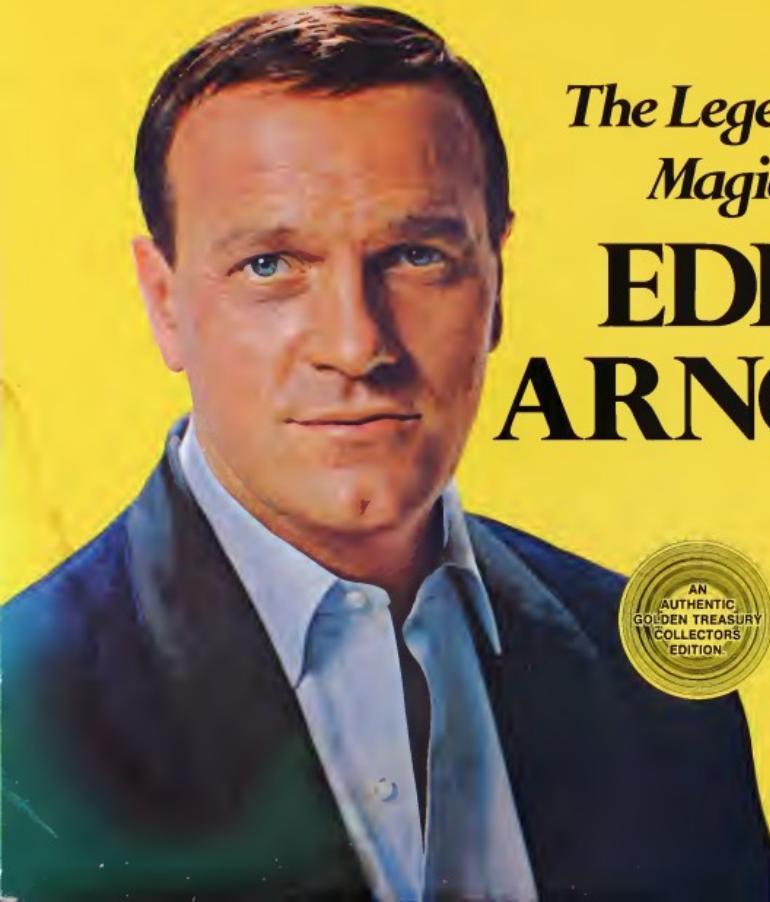
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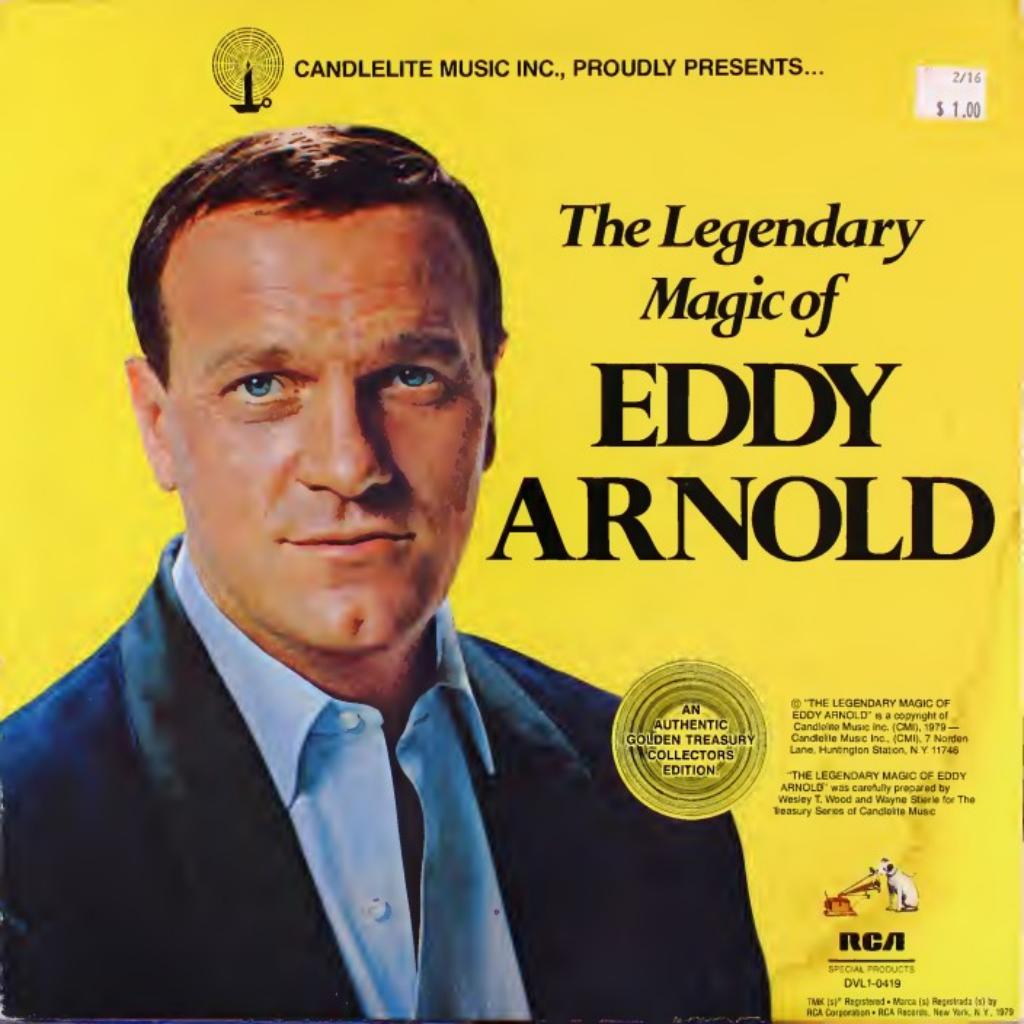
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DON'T TOUCH ME BMI 2:35
Hank Cochran

THERE GOES MY EVERYTHING BMI 2:45
Frazier and Huskey

PLEASE RELEASE ME BMI 3:19
Eddie Miller

BORN TO LOSE BMI 2:48
Frankie Brown

TENNESSEE WALTZ BMI 2:19
Redd Stewart and Pee Wee King

HELLO DARLIN' BMI 2:11
Conway Twitty

MAKE THE WORLD GO AWAY BMI 2:55
Hank Cochran

HE'LL HAVE TO GO BMI 2:15
J. Allison A. Allison

FOR THE GOOD TIMES BMI 3:22
Kris Kristofferson

HELP ME MAKE IT THRU THE NIGHT BMI 3:01
Kris Kristofferson

Recorded at: Music City Recorders

Producer: Bobby Sikes

Musicians: Bass, Junior Husky

Drums, Willia Ackerman

No one will deny that "country music" or that which emanates from that citadel called Nashville has come a long way in the past few years. New influences have been at work in the medium and now have established the "Nashville Sound", — whatever it really is. — All we do know for sure is that the world is listening and the cash register is jingling!

Kay Summers is in a very real sense, a definition of the "Nashville Sound". A native Nashvillian, brought up in the tradition, she manages to not only preserve, but to dignify the good sounds of the "grand old medium." Her interpolating piano style deftly searches out and articulates the authentic flow and flavor of the music, but alas, you simply don't have to be an authentic fan of country music to enjoy what she does.

She plays and sings all of the "good stuff" with feeling and respect, but borrows generously from her innate understanding of music per se, not really limited to any one bracket. She ranges the entire spectrum from just pretty things, to the light classics, to all the soul and spirit (Nashville style) you can take.

Here is a sampling of Miss Kay Summers' "Nashville Sound", the way her own fans see and hear her. It's an abbreviated anthology of the good things that are around right now. You'll like it!

A fan: Charles McNamee

AUTUMN label licensee reg.

PHOTOGRAPHERS: Paul Montelli, Biloxi, Miss.
Bob Grannis, Nashville, Tenn.

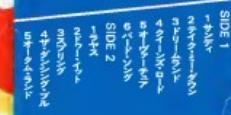
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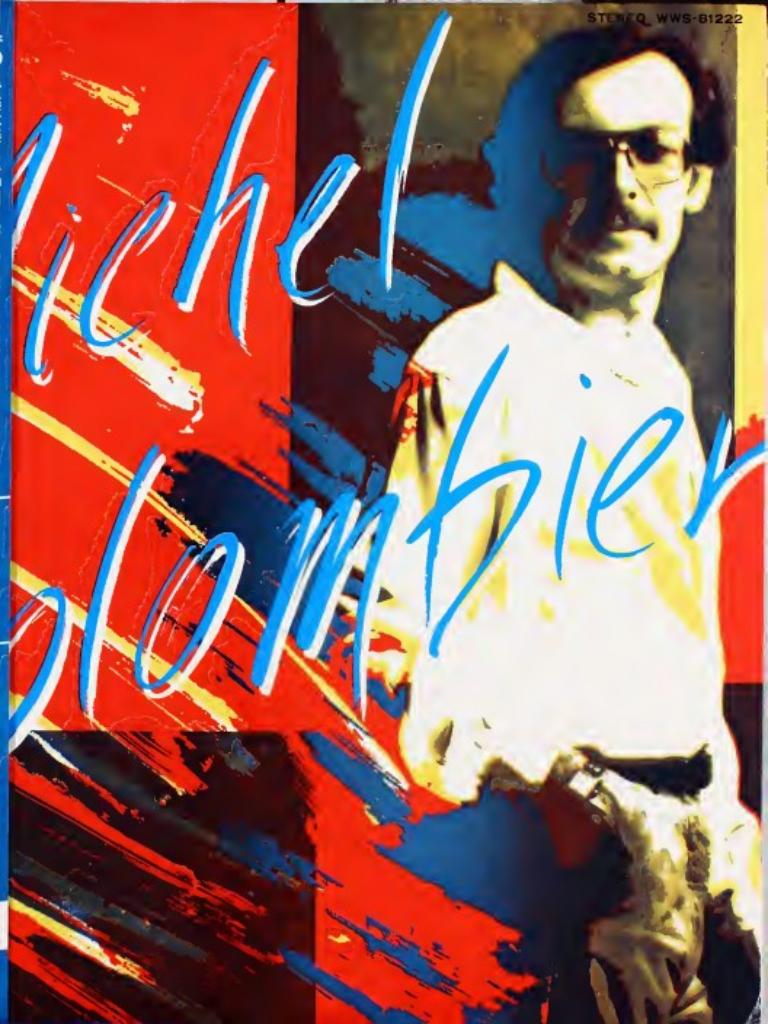


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- ジ・コ・バストニアス(b)
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- トム・スコット(lyric)
- アーティ・モレイラ(perc.)
- スティーヴ・ガッド(ds)
- レイ・バーカー・Jr.(g)
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tom scott

side one

sunday

take me down

dreamland*

queens road

overture

bird song*

side two

lays

do it

spring*

the dancing bull

autumn land*

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ウイズ・ビッグ・フレンズ

超豪華セツション・アルバム

Side 1

1. サンデイ SUNDAY(4:16)
 2. テイク・ミー・ダウン TAKE ME DOWN(3:54)
 3. ドリームランド DREAMLAND(4:13)
 4. クイーンズ・ロード QUEENS ROAD(3:29)
 5. オーヴァーチュア OVERTURE(3:18)
 6. バード・イン・ザ・スカ BIRD SONG(3:27)

Side 3

1. ラヤス LAYAS (5:48)
 2. ドゥー・イット DO IT (3:20)
 3. スプリング SPRING (4:39)
 4. ザ・ダンシング・ブル THE DANCING BULL (8:51)
 5. オータム・ランド AUTUMN LAND (8:51)

ヨルチ・コラムビエは1970年代が生み出した「ヨルチ・タレン」であるけど、アルバム、レコード、ティックの方はいたって暮れ家。この10年間に2枚しか作っていない。第1作は8年以上も前にA盤Mが出した「Wings」で、2枚目がこのアルバムだ。

のまくるしいこの世の中には、5年に1度の割で新作を発表したといふ態度も、なかなかのものだと思ひ。本人にとっては、そんなに仕事に迷いかげられたくない。まあ気が向くままにのんびりやる。」といふつもりで、その『のんびり』で5年たつてしまつたのだろうが、これは空れそつてな

かなか面白い事ない。
キャラとか、コトがアツ变得更しくして、まあ俗にいってオーバーで、ユーモアと同時にたまにたり、何がコマツで上手かでせりばせでなくダサグワリで、テディベアにならなかったで、吉田の「おれは変化しない」と。
しかし、そんな変化になれることなく直面に迫るから、イカク音とイカサナ直面かない、また直面の手りをあら、一ソーンのオーディオ(キャラクタ)、スタイルといつもいるのが、うまく語りこなせるかどうか、といふことになる。
この「ソーン」はヨコモジの作業を手にする。今朝ヨコモジ「ヨコモジ」者手の名前、ハセモジ・シロ・ヨコモジ、カミモジ「カミモジ」



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（打曲）

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- 「ヒー・ハンコ」ク〔p〕 ■「ヒー・リード」piano
 - 「ヒー・リトナー」ク〔d〕 ■「ヒー・ウ・カ」T(d)
 - 「ヒー・ガールントン」シ ■「ヒー・ガーラ」J(s)
 - 「ヒー・コハ・リストラス」b ■「ヒー・アースキ」d(g)
 - 「ヒー・ガルフレイ・カーブ」ク ■「ヒー・ライト」セ
 - 「ヒー・スコ・ト」Exercito

マイケル・ブレーカー、アイアート・モレラ、リリー・リドナ——といった人たちもかこでて参加しているので、ウゥー。これはスゴイ《スーパーラクロスオーバー・セッション》ではないか、と早合点してしまってううだが、実はそうではないまあ、そここんどろがミンシェル、コロムビアらしいところで、また当り直話の話だけど、これ全編

でヨリヨリ見られるのだ。
わざわざドアをノックして起用しながら、ここではコムビスの筋ごとつる筋の一體。それは手足の筋、アームだったり、ひざの筋を結合して使っているからしかし過ぎない。
筋だけではなく、筋を中心とした身体全体が、全く手本のアバゲルが持っている今日、このコムビスのヨリ
力方に優る筋肉である。

同じく「ヨーロッパ同じくフランス人、たとえば」というフレーズが、これと同じ意味を意味したら、物をやっていたが想像しているといふ、
うなづかしい出でで「ヨーロッパ」には見えないが、それでは「ヨーロッパ」がなまっていることは「十代」
を考える。これは、ヨーロッパとヨーロッパが、まさしく「昔」の筋肉をもつてゐることと、当代の「今」
と「昔」（いとこもしくは「今」）をいぢる思ひである。
ヨーロッパは1950年代の時代生まれた。彼の父
は「アーヴィング・カーネギー」である。オーランド・カーネギー

——ターゲットマイナーデザインでいい。40~50年代のメンズストライプのひとなみだ。ところかくそれより10年以上も若く、コロコロとこじて、ステン、サンタ、ウエイク、ノーマン、ヨーク、あるいはナックリック、ハーバー、ヒューロー、右の新しい形の行き方をとりはじめる。ルアーズはペーパーラストカラードサンドやラボーン、あるいはスリーナー、ホークと異なり、それがサマーニングではないが、コロムビアのペーパーラスト、クラフターや、ナチュラル、ギールのペーパーに相当している。この二つには前者がかなり多いのだ。これはまた「必ず忠実に忠実」が、わたしは代えて「忠実の忠実」、ロバーツ・ラッカーリー、ショーネ・コルビエヒトは忠実可能だと思っているので、その表現見るのは、なかなか手際が悪い。

たゞシフォン・コロムビアの筋道をしなくてはならない。——ヨーロッパの「アーティスティック地図」のオランダ、オーストリアの、父を父生んだ祖母の、幼少から娘の、娘を育てた。全くもとの肌から、黄の又は黄緑の心地に生まれ来るかと思われる。ややて急進的のリリーフ・セリーズ・ルートルニアの内をくり、ピラミッド建築を専門とするが、歴久の個人收藏で、必ずしもコレクションが、どちらもコレクションが、何をもかねたかだ。

しかし、これこそが私の好みだ。何よりもよく

……、クラブは出番りし、コンボやオーケストラのための曲番を手配出した。また映画音楽にも手を出したのである。しかし、後の作曲業の根柢にはあれど、あくまで「ム・スク・ド・ト」、アーヴィング・フーリーにもとづいてのエコニアである。彼自身「自伝」の時、ヨハネ・カッセル曲には「アーヴィング・フーリー」アーヴィング、大変に多く取り入れていることを「大雑把だ」と諷刺する。そのためか向うとなる音楽は、最もヨコ・ガリバーノのものがあつてゐる。

STEREO
SAVOY
MG-14265



JAMES CLEVELAND

AND THE

Cleveland Singers

99½ WON'T DO

GRACE

HE'S ALL I NEED

ONLY A LOOK

CHILD OF THE KING

GIVE YOURSELF TO JESUS

GOD SPECIALIZES

NOTHING BUT THE BLOOD OF JESUS

SOW RIGHTEOUS SEED

OPEN UP YOUR HEART



STEREO

THE SOUL SOUNDS ARE ON SAVOY!!

SAVOY 14265

JAMES CLEVELAND

AND THE
CLEVELAND SINGERS



"GOD SPECIALIZES"

Side A

1. **GIVE YOURSELF TO JESUS**
(Unknown)
2. **GOD SPECIALIZES**
Martin Studio of Gospel Music (BMI) — R. Martin
3. **NOTHING BUT THE BLOOD OF JESUS**
Martin Studio of Gospel Music (BMI) — R. Martin
4. **SOW RIGHTEOUS SEED**
Public Domain
5. **OPEN UP YOUR HEART**
Soul Music (BMI) — C. Walker

Side B

1. **99½ WON'T DO**
Crossroads Music (BMI) — J. Cleveland
2. **GRACE**
Martin Studio of Gospel Music (BMI) — R. Martin
3. **HE'S ALL I NEED**
Phenomenal Music (BMI) — J. Cleveland
4. **ONLY A LOOK**
Martin Studio of Gospel Music (BMI) — R. Martin
5. **CHILD OF THE KING**
Crossroads Music (BMI) — J. Cleveland

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Produced by: FRED MENDELSSOHN

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Fabricated by Moderna Albums of New Jersey Inc., Flemington, N.J.

SAVOY RECORD CO., Inc., P.O. Box 1000, Newark, N.J. 07101

ELIE MATT AND THE G.I.'S BRASS



SOKAH ROCKEY SOKAH

ELIE MAT
AND THE G.I.S BRASS
SOKAH ROCKY SOKAH

A black and white photograph of a band or group from the 1970s. The group consists of nine members: two men standing on the far left, seven men in the back row wearing matching white shirts with dark collars and belts, and three men sitting in the front row. The man on the far right of the back row has a name tag that reads "Eddie Matt".

CLAUDE KING'S



TIGER
WOMAN

THE
COMANCHEROS

WOLVERTON
MOUNTAIN

BIG RIVER,
BIG MAN

LAURA

SAM
HILL

MARY'S
VINEYARD

LITTLE
BUDDY

ALL FOR
THE LOVE
OF A GIRL

CHIP 'N'
DALE'S
PLACE

Greatest Hits

Volume One

Claude King's Greatest Hits

The magic of creativity is a fleeting thing that must be captured the minute the inspiration has or it is lost forever. Talk to any writer or artist about how elusive that special feeling is and how many times they have been able to re-capture it. Chances are they will tell you "Never." They will go on to describe similar creativity, never the same.

I have never seen or felt it either, until recently. The event will always stand out in my mind as being probably one of the most creative moments I have had in my life. At U.S. Recording Studio where Claude King recorded 10 of his greatest famous hits, I listened to the artist of the King world be able to re-capture the special feeling that each song had when he first recorded it. If that special touch of magic could be recalled and relived, or if it would be just another album of the greatest hits that leaves the listener disappointed.

The feeling was there again. It was so strong that it covered the studio like a fresh morning dew, bathing the musicians, the engineer, the producer and Claude with star dust from Heaven. Those sessions were filled with 10 songs that were not just as good, but so much better than the originals, it still seems unbelievable.

Claude is singing better now than ever. His voice has a mellowness that reaches out and touches your soul. The old Claude King sound, that special way may be his of curling some words, like bouter in "Wolverton Mountain," is still there and distinguishable. This is good because Claude King is a style all his own. But often he becomes so good, he needs to be good enough, some of today's stars seem to do this. Claude influenced their style of singing.

Claude is a young man who is old in musical history. He was cutting country hits that were breaking big into the pop charts before more people in the music industry understood what it was all about. Take his first three hits on the Columbia Label, "Big River, Big Man," "The Comanchero," and "Wolverton Mountain." They were number one country hits and became big pop hits too. So when "I'm Your Dog" and "I'm Your Baby" became number one in the rest of the country charts went to number one country crossover. "Wolverton Mountain" stayed on the country charts for over a year and was number one in Europe. It has just passed the three million mark in sales and is still one of the biggest songs in country music.

Claude King has sat on more mountain tops musically than most artists ever dare dream of. Music is not just fun, it's a commitment to him. It's his life. It's his religion. It's religion in song that becomes part of the flesh and bone. When Claude sings, you realize that religion will do great things for people.

Unhappy, this generation will go down as the most superactive among people in history. Everywhere you turn airmen bombers bombard us with the "greatest of this and that." When the right situation comes along to use the word, you find that it has been over used on trite matters. Not so with this album. It is "Claude King's Greatest Hits" because it is the King singing at his "greatest."

After all, he is one of the few lucky ones to re-capture that magic number called creativity. He is also one of the few artists who knows how to sing the heart and soul from it.

LaWayne Satterfield
Editor, Country Horizon News

The entertainment business has been my life and I have worked with numerous singers, pickers, engineers and studios. But never have I worked with such a team as the one listed below. They all put their hearts and souls into making this album. They went above and beyond the call of duty to see that everything in it was right. We all worked hard to assure you of getting the best album of hits available. We hope you enjoy it as much as we did.

I have worked with Claude King for several years and found him to be a rare person. He is the finest example of a gentleman and real human being I have had the pleasure of working with. We've had good times and bad times, but Claude never changes. He takes everything in stride and keeps on going to see that you, his fans, always get the very best performance that he can give. If you've met Claude, you know why he will always be "The King" with his many friends. If you haven't, you're in for a treat. Now sit back and enjoy "Claude King's Greatest Hits, Volume One." —Howard A. Knight, Jr., Producer

MUSICIANS.

Bud Roll, Jr./Piano
Jimmy Capps/Rod Guitars
Dan Marin/Rhythm Guitar
Joe Allen/Bass Guitar
Sonny Garnett/Steel, Dobro
Charlie McCoy/Harmonica
Buddy Spicher/String
Mike Johnson/Drums
Eddy Anderson/Demos
Bill Jour/Trumpets
Carol Lee Singers/Background Vocals

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SIDE ONE

Wolverton Mountain 2:55
All For The Love Of A Girl 2:46
Sam Hill 2:14
Laura (What's He Got That I Ain't Got) 2:32
Mary's Vineyard 2:55

SIDE TWO

Tiger Woman 2:58
Little Buddy 2:52
Chip 'N' Dale's Place 2:43
Big River, Big Man 2:32
The Comancheros 2:12

Join THE CLAUDIO KING FAN CLUB

Betty Humphrey, President
Box 57, Antioch, TN 37013



PRODUCTION CREDITS

John Hotrell: Recording Engineer
Dannie King: Production Advisor
Glen D. Hardin: Group A Executive Producer
Leon Everett: Re-Mixer
John Hotrell: Re-Mixer and Mastering
Recorded and Mastered at U.S. Recording Studios
Album Jacket Design and Concept/LaWayne Satterfield
Cover Photo/Hope Powell
Jerry Hayes/Promotions
Alman Libra/Nashville International

black box



INCLUDES
REMIXED VERSIONS
OF
RIDE ON TIME
I DON'T KNOW
ANYBODY ELSE
EVERYBODY EVERYBODY
FANTASY
GET DOWN
+ THE NEW HOT TRACK
"BRIGHT ON TIME"
+ MEGAMIX

double album

JAPR
airplay records



CARRERE

3 218030 301418

CA 272

30 141
K740 141
CD 50 141

1

RECORD ONE

SIDE A

DREAMLAND

- 1 **EVERYBODY EVERYBODY** 5:18
- 2 **I DON'T KNOW ANYBODY ELSE** 4:30
- 3 **OPEN YOUR EYES** 5:00
- 4 **FANTASY** ** 5:15

SIDE B

- 1 **DREAMLAND** 1:58
- 2 **RIDE ON TIME** 4:15
- 3 **HOLD ON** 5:45
- 4 **GOSH! BOX** 4:00
- 5 **STRIKE IT UP** 5:03

RECORD TWO

SIDE C

- 1 **BRIGHT ON TIME** (The come back mix)** 4:25
- 2 **I DON'T KNOW ANYBODY ELSE (Soul radio mix)** 4:30
- 3 **EVERYBODY EVERYBODY (Freak remix)** 5:02
- 4 **FANTASY* (Psyche remix)*** 5:48**
- 5 **GET DOWN (Radio remix)**** 4:32**

2

SIDE D

- 1 **RIDE ON TIME (Garage trip)** 5:30
 - 2 **I DON'T KNOW ANYBODY ELSE (Remix)*** 6:48**
 - 3 **BLACK BOX MEGAMIX (Hot club version)**** 10:50**
- Get down 1:23
Fantasy* 1:21
Get down 1:54
Open your eyes 0:30
Everybody everybody 1:41
Ride on time 1:27
I don't know anybody else 1:14
Strike it up 1:18

All songs arranged, conducted & mixed by
Lunone M, Sampieri V & Davoli D (D.J. Lelewel),
excepted "Fantasy" written by White, Del Barrio, White
and "Get Down" by Davoli, Thompson

"Steps" Rap on Get Down.

** Remixed by Dominique Torti.

*** Remixed by D.J. Lelewel

**** Megamixed by Robert Levy Provençal.

***** Sorted and sequenced by Graeme Park

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Artwork Claude Caudron

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3034-17300 M



1

RENATO CAROSONE

SERIE emidisc

PICCOLISSIMA SERENATA - 'A SUNNAMBULA - I TRE CUMPARI -
PIGLIATE 'NA PASTIGLIA - ARMEN'S THEME - GUAGLIONE -
CHELLA LLA' - LAZZARELLA - RICORDATE MARCELLINO ? -
SERENATELLA SCIUE' SCIUE' - T'E' PIACIUTA - BUONANOTTE -



RENATO CAROSONE



SERIE emidisc

1 PICCOLISSIMA SERENATA (Ferrio-Amurri) - Canta P. Giorgetti, in italiano

'A SUNNAMBULA (Alferi-Pisano) - Canta R. Carosone, in napoletano.

I TRE CUMPARI (N. Paone) - Canta R. Carosone, in napoletano.

PIGLIATE 'NA PASTIGLIA (Carosone-Nisa) - Canta Gesù Di Giacomo in napoletano.

ARMEN'S THEME (R. Bagdasarian)

GUAGLIONE (Fanciulli-Nisa) - Canta R. Carosone, in napoletano

2 CHELLA LLA' (Taccani-Di Paola-Bertini) - Canta R. Carosone, in napoletano

LAZZARELLA (Modugno-Pazzaglia) - Canta R. Carosone, in napoletano

RICORDATE MARCELLINO? (Savona-Giacobetti) - Canta P. Giorgetti

SERENATELLA SCIUE' SCIUE' (De Mura-Albano) -
Canta R. Carbone, in napoletano

T'E PIACIUTA (Rendiné-Capillo) - Canta Gegè Di Giacomo, in napoletano

BUONANOTTE (Carosone-Nisa) - Canta R. Carosone

Musica AREATE	Banda/CANTANTE	Titolo	Artista	Titolo TEMPI
"Natale Napoli" - KARAO	034-11742	"Natale nostra"	024-51573	"Tremonti Tarcini e..." 034-17985
"C'era un tempo... all'amore"	034-51043	"C'era un tempo..."	024-51574	"Domenica pomeriggio"
"C'era un tempo... nascendente"	034-50817	"La partita"	024-50413	"Bacca, baccia"
AL KARD		"Resta Garibaldi"	034-17123	"C'era un tempo..." 034-17986
"Nel sole"	034-50762	"Grazie"	024-17200	"A tutto tango"
The ANIMALS		Seconda CADENZA:		Cesare ALBA
"Issue of rising sun"	034-50731	"Volume 1g"	024-10100	"Scappato con vecchia"
Richard WATSON		"Volume 9"	024-10105	YEMETI-LABIS
"Cin' cin"	034-50311	"Volume 2"	024-10106	1970-71
Neocita ARIZZOLI		"Volume 3"	024-10107	Claudio ALILIA
Nora reporta quando	034-51148	"Volume 4"	024-10108	"Bergo antico"
Eugenio ARMSTRONG		"Volume 5"	024-10109	"L'attimo"
"Classica"	034-24827	"Venezia venezia"	024-51988	"Palazzi e profumi"
"Vivere nel jazz"	034-24829	"Venezia venezia"	024-51989	"Nel buio, 2000 anni"
Alberto NEGRINI		CASTELLO DELLA CALLEGNA		"Happy string-happy time"
"Mi piaceva non sentire la voce"	034-11741	"10 canzoni"	024-51510	EDDIE
"Mi diceva che mi sentiva"	034-11742	"Il grande tesoro"	024-51511	
Charles AZNAVOUR		"Volume 1"	024-11739	
"Lei è vestita déjà"	034-12049	Stefano CIRIO	034-50744	Mauro POURCEL
"Quante sono 20 anni"		"Most guitar!"	034-50745	"Made in France"
Joséphine 34405		Not Everything	024-50746	"Internazionale"
"Joséphine, baci..."	034-15276	"Mare Gole Espose"	034-51920	Rodolfo RAVASI
K. & B. BAGNOLI		"Gretchen, altri titoli"	024-50747	"Arrivederci Roma"
"Gatti e fiori"	034-15277	Storage CLOVIS	034-50748	The MUSICALES
Barbara BORGESI		"Gretchen, altri titoli"	024-50749	"Città d'amore"
"Ritorno a Bergame"	034-16014	Coro CIRCO	034-51921	Tom REED
Stefano BASTEI		"Il fiume Varese Gera Incas"	034-51922	"Gradi"
"All or nothing"	034-50824	COBO ROBERTO	034-51923	François X. COCI
REACH BOSS		"I canti dei nostri alpini"	034-50826	"Carne, carne e musica"
Giovanni GRASSI		OLÉ PIKI CENTER'S di Rho	034-17614	"Presentazione"
Silvana SEGUIN		"Notte Santa"	034-17615	Cliff RICHARD
"Teatrino d'infanzia"	034-50810	OGLI STELLUTI	034-17616	"Live at Falls on Town"
BOB REEDMAN		"Nella vita un gran bel colpo"	034-17796	Paul KOESEN
"Bla & Tran 1999"	034-09557	Jackie DEESS	034-17797	"The Best"
George ERKIN		"Tiger in the Hamlet"	034-92704	Andy ROBERTS
"Avrei speciali..."	034-17643	Luzanne HAGEL	034-50780	"Mavia Rodrigues"
"Avrei speciali..."	034-17796	"Canti dei pastori....."	034-50781	"In the Shadows"
"Canti neri..."	034-17890	Luzanne HAGEL & complete cast	034-50782	George SHAWING
"Sventura a Portofino"	034-50454	"Stiletti bedda"	034-50783	"Greatcoat"
"Sventura a Portofino"	034-51452	Don MARTIN	034-50784	"Sister Sledge"
"Siamo a Pianelliere"	034-51453	"This time is different..."	034-51785	"Jump Rodgers & Hart"
"Siamo a Pianelliere"	034-51454	"This time is..."	034-50786	GARY STOR
Carlo BUTI		Giorgio MARZOCCHI	034-51787	"Fiammante indovinello"
"Nostalgia fiorentina"	034-50105	"Qui ho trovato in lei"	034-50788	"Matri" Collier"
Pina CALVI		Franco MANZOLINI	034-50789	"Non tutto ci vuole"
"Nostalgia fiorentina"	034-51275	"Giove sconsigli"	034-50790	Tony, TAMATO
"Nostalgia fiorentina"	034-51305	Tommy & Jimmy DOWSER	034-50791	"Agata"
"Nostalgia fiorentina"	034-51306	"Vivere nel jazz"	034-50792	Elisa MARCHETTI
"Nostalgia fiorentina"	034-51307	Renzo MOTTA's Kansas City Orch.	034-50793	"Ciao, ciao"
"Nostalgia fiorentina"	034-51308	"1922"	034-50794	"Ciao, ciao"

SAVOY MG 12181

IF YOU ONLY KNEW



LITTLE
JIMMY
SCOTT

"IF YOU ONLY KNEW"

LITTLE JIMMY SCOTT

- OH WHAT I WOULDN'T GIVE (OWENS-MCCOY, CROSSROADS)
- ALL OR NOTHING AT ALL (LAWRENCE-ALTMAN, LEEDS)
- I'M THRU WITH LOVE (LIVINGSTON-MALNECK-KAHN, ROBBINS)
- ADDRESS UNKNOWN (DOMBARDI-MARKS-HILL, LEEDS)
- IF YOU ONLY KNEW (MCCOY-SINGLETON MENDELSON, CROSSROADS)
- AM I WRONG (SCOTT-OTIS-BIGGS, CROSSROADS)
- IT'S OVER (SAINTY MENDELSON, CROSSROADS)
- I'LL NEVER DEceive YOU (MCCOY-SINGLETON, CROSSROADS)
- RECESS IN HEAVEN (PEIRCE, GOLDEN STATE)
- NEVER PEACE OF MIND (ANDERSON GRESHAM, HILL & RANG)

PRODUCED BY FRED MENDELSON

Your comments and suggestions on this or any Savoy recording will be greatly appreciated. Please write to us, at the above address. This record was cut for the use of a stylus, .001 vs width and a speed of 33 1/3 rpm. Using a wader stylus, or one designed for another speed will damage the delicate grooves. Under this type of mechanical abuse the disc will not be guaranteed by the manufacturer. The record has been inspected and is guaranteed to be free from scratches and mechanical defects. This disc features the patented Grover-Gard feature which resists the sides, avoiding scratching when used on a "stack-method" automatic changer.

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SAVOY RECORD CO., Inc., Newark, N. J.

It seems strange to be writing a piece about a guy who's a GIANT in the music business and yet realize you're talking about a modest, shy, fragile young man who barely reaches 5 feet in his stocking feet. But . . . it's true! LITTLE JIMMY SCOTT, who is showcased so beautifully with this selection of his most famous tunes IS A GIANT.

Talk about your "new sounds"! Critics and fans alike have placed Jimmy's unique voice and phrasing in the same category with such other great song style-setters as Bessie Smith, Billie Holiday, Bing Crosby, and Louie Armstrong. When Jimmy appears in a club, it is not all unlikely to find such famous names as Frankie Laine, or Johnny Ray in the audience, paying tribute to this great star.

Here's a sample of what might happen on a typical date. The lights dim, a single spot plays on a long microphone and a young man of slight build steps up to it as the music starts. With nothing but a simple, unadorned musical background - no strings, no trick microphones, no artificial effects, LITTLE JIMMY SCOTT begins to weave his appeal. Not a sound comes from his audience, save the occasional rustle from waiters and bartenders. All eyes, all attention is glued on the fragile-looking young man as he begins to sing. There are no dramatic gestures . . . No, he stands very still, shivering no outward emotions, barely moving his body, keeping his hands off his sides.

Out comes sound. Not just notes, music, or rhythm . . . but SOUL! From that immobile body come every pent-up emotion contained in the lyrics . . . that number becomes not a rendition, but rather man purging his soul, releasing every feeling, every emotion, every thought from the audience and enveloping every spellbound listener. As Jimmy barses his every emotion to the listeners, great, primitive cry of a soul tormented with love, the wall of anguished sorrow over a lost love, the bubbling up, swelling throb of a new-found love. Talk about your "new sounds"! . . . WOW! What a wallop!

Where did this all start? Jimmy Scott was born in Cleveland, Ohio on July 17, 1925. His first sang professionally with a High School group of youngsters called the SUMMER MUSIC FESTIVALS, and then after High School, he joined a local club dated in and around Ohio. Lionel Hampton heard and signed him and Jimmy toured the country with the band from 1948 to 1951. His first recordings were made with the Hampton band, "Everybody's Somebody's Fool" and "I've been a Fool". Although he got no credit on the labels, his reputation was growing, and friends persuaded him to try on his own. Jimmy's success grew. He played night clubs and theaters, solo act, including the Apollo Theater, Birdland, Bop City in New York, the Howard Theater in Washington, D.C., the Royal Theater in Baltimore, Fox Theater in Detroit, Blue Note in Chicago, and the Paramount Theater in Los Angeles. One of the high points in his career was an appearance at President Eisenhower's Inauguration where he sang "Why was I Born?"

Jimmy retired to Cleveland a few years ago. Gave up the music business, married his lovely wife Channie, and decided to enjoy his daughter Lenoy, now 5. But the pressure of his public was so strong, so insistent, that Savoy Records finally was able to persuade him to record once again. Hit after hit followed . . . "Everybody Needs Somebody" which has since become a "standard" classic, and many more. Once again, the superb artistry of this outstanding personality in song is available to the public who loves him.



PROKOFIEFF

Classical Symphony

DUKAS

L'apprenti sorcier



MANUEL DE FALLA

Three cornered hat

RAVEL

La valse

THE PHILHARMONIA ORCHESTRA IGOR MARKEVITCH

SERGE PROKOFIEFF

Classical Symphony in D major, Op. 25



This work, written in 1916-17, and played for the first time in Petrograd on April 21, 1918, with Prokofieff conducting, was inspired by the idea of composing a symphony "such as Haydn would have composed had he lived in our time," by employing an orchestra identical with that of the masters of the classical period: wind instruments in pairs, two trumpets, two horns, kettle-drums, and strings.

While the formal construction, in its main features, resembles fairly closely the chosen model, with its four movements, *allegro*, *largo*, *gavotte*, *finale*, following faithfully the traditional plan, and the first of which is a perfect allegro for sonata, the musical content, themes, harmonies, faithfully

reflect the personality of Prokofieff. The *gavotte* and its trio in the form of a musette alone recall the old-fashioned graces of a bygone age, with an irony discreet but unmistakable to the listener.



PAUL DUKAS

L'Apprenti Sorcier

This represents the commentary, or rather, the musical translation of Goethe's celebrated ballad. And a huge scherzo based on three themes, the second of which, presented by the bassoons, in a *naccato* of racy style, dominates the whole of the development. *The Sorcerer's Apprentice* was played for the first time before the Société Nationale on May 18, 1897, with the composer conducting.

The extraordinary success of this work, which did far more to win fame for Dukas than his Symphony, *La Pétr., ou Ariane et Barbe-Bleue*, is all the more paradoxical in that (1) Dukas was strongly prejudiced against the form of the "symphonic poem," and (2) *L'Apprenti Sorcier*, according to his conception, was to serve in support of this opinion. He makes this quite clear in a letter to Vincent d'Indy, dated November 28, 1899, in which he writes: "I fully believe that nobody has seen in my scherzo what, it seems to me, it contains, or at any rate what I intended it to contain, namely, a sort of satire of the symphonic poem." He was too good a musician: the projected caricature became a masterpiece.

The story is familiar. The master sorcerer has gone out. His apprentice, using the magic formula, orders the broom to fetch water from the river. The broom does its work too well. Soon every vessel in the house is filled. Water pours into the place. And, in the midst of the torrents, the sorcerer-apprentice cannot remember the ritual words to undo the damage. Desperate, he splits the broom with his axe. But the broom, now in two pieces, does double the work. At the height of the flood, the sorcerer returns and saves the situation. "Broom," he commands, "back in your corner. The old master gives you life only to serve his wishes."

MANUEL DE FALLA

Dances from *The Three-Cornered Hat*



In 1917, Manuel de Falla composed the music of a pantomime ballet *El Corregidor y la Molinera* (The Corregidor and The Miller's Wife), based on Alarcón's tale, *El Sombrero de Tres Picos* (The Three-Cornered Hat). Manuel de Falla returned to the original title when, at the request of Diaghileff, he brought out a re-arranged and amplified version, which was introduced at the Alhambra, in London, on June 22, 1919, with Massine and Karsavina in the leading roles, and the orchestra conducted by Ansermet. The dances drawn from the ballet (especially *The Neighbors*, *The Miller's Dance* and *Final Dance* — here recorded) have often been played individually at concerts, where they maintain intact their originality and color. The orchestra is, in fact, dazzling, with the most extraordinary economy of means. Roland-Manuel has put it excellently: "No orchestra ever had more freshness combined with elegance, more lightness in its force. . . . No music ever possessed more ease combined with vivacity, a more subtle touch in parody, a more mordant wit in allusion."



MAURICE RAVEL

La Valse

Ravel composed *La Valse* in 1919, at the request of Serge Diaghileff. This request filled a long-cherished desire to write an important work inspired by the waltz form: an idea first outlined in the *Valses nobles et sentimentales* of 1911. Subsequently, Diaghileff abandoned the project. The Russian Ballet never produced *La Valse*, which was given for the first time to the Parisian public by Camille Chevillard, December 12, 1920, at a Lamoureux Concert.

In the biographical sketch which he confided to Roland-Manuel, Ravel explained his purpose as follows: ". . . I have conceived this work as a sort of apotheosis of the Viennese waltz, in which there mingles, in my mind, the impression of a fantastic and fatal whirling movement. . . ."

The note in the score sets forth the intention and, at the same time, gives some idea of the structure of the work:

"In the occasional patches of open sky left by whirling masses of clouds couples can be seen waltzing. The clouds disperse little by little, and there emerges an immense hall filled with swirling dances. The scene becomes progressively brighter. The lights from the chandeliers blaze forth.

"An Imperial Court Ball, about the year 1855."

There is something feverish, tortured about this "choreographic poem," which makes a very curious companion with the *Valses nobles et sentimentales*, where Ravel had taken pains to conceal a nostalgia which, nevertheless, occasionally mounts to the surface, but so discreetly, that many interpreters seem never to have noticed it.

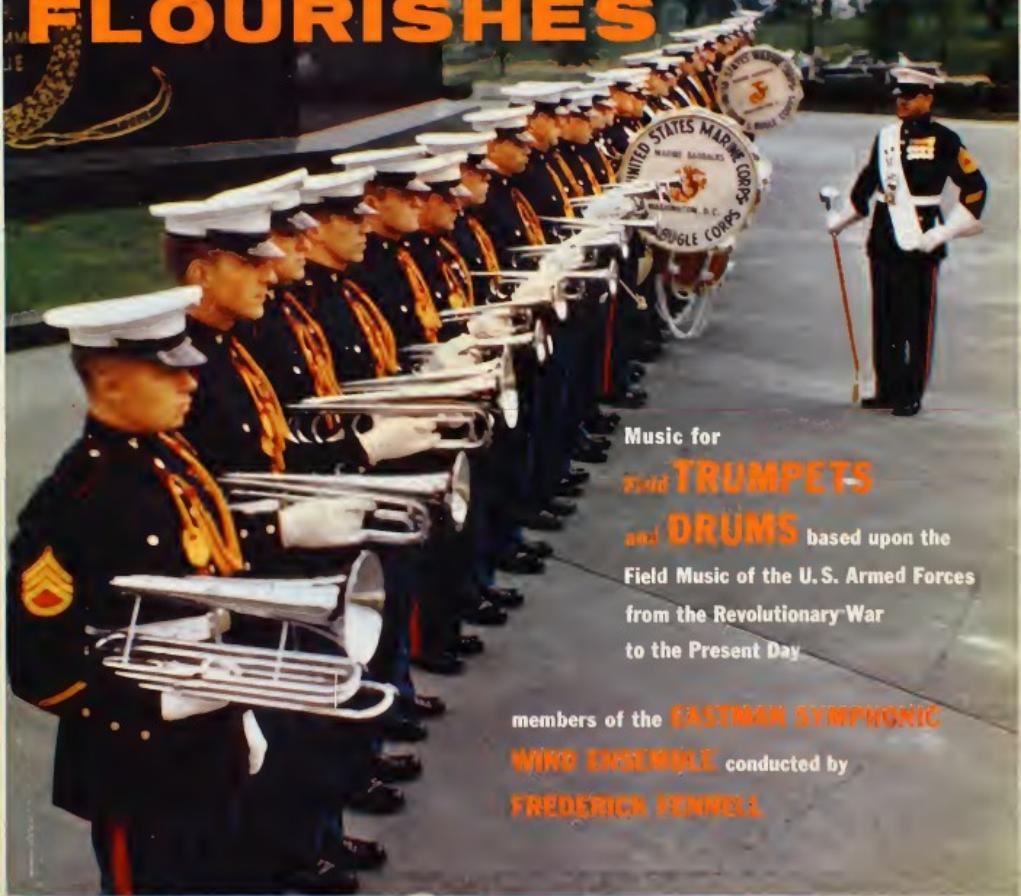
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Gustav Leonhardt

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William Byrd Orlando Gibbons Giles Farnaby

Harpsichord by Johannes Ruckers, Antwerp 1640



English Virginalists

Gustav Leonhardt

Gustav Lechner
playing a harpsichord made by Johannes Ruckers
Antwerp 1649

- Suite 1
 Band 1 THOMAS TOMKINS (1572-1656)
Barabas' Dream
 Band 2 JOHN BULL (c. 1562-1628)
The King's Hunt
 Band 3 WILLIAM BYRD (1543-1623)
*Pavan and Galliard of Mr. Peter
 ORI ANDO GIBBONS (1588-1625)*
 Band 4 Fantasia on D minor (No. 16)
 Band 5 Pavane in G minor (No. 16)

In any discussion of early keyboard music, the works most often mentioned are those of François Couperin, J.S. Bach or D. Scarlatti. When most discussed from the start of the Baroque period, it is easy to overlook the fact that keyboard music was not born in the Baroque era, but rather in the late Renaissance. The first keyboard instruments were developed at the time of 16th century masters who laid the foundations for all later keyboard music. For the first time keyboard music was written down, both because of its originality and unique significance and because of the regard in which it was held by the musicians themselves, who considered it the musical ensemble. Of course a large number of original 14th and 15th century manuscripts of keyboard music still exist, and the basic forms of instrumental music were well known to the makers of the first keyboard instruments. But these earlier works in their turn had been very much influenced by new methods, and they exploited both the new forms which were gradually becoming established, and new structures. In the process of this development the first keyboard instruments and their instrumental ensemble forms were transferred to purely instrumental music.

All forms of keyboard music were subject to similar development. It is possible to observe a division, in both style and voice of the instrument, between the 15th century and the 16th century. This is also according to tradition in the designation of the works and also, sometimes, according to the preface; however, the difference in style is hardly noticeable. The first important change in keyboard music was the introduction of the basso continuo. In the 16th century, just as in previous centuries, instrumental compositions in important vocal or vocal-instrumental forms, like the chanson, were transcribed into tablature form from the characteristic musical notation of the time, which was based on square neumes in sequence. The tablature was a way of reproducing fingering and was used for keyboard instruments or the lute. It became the rule to decorate the musical line with ornaments of greater or lesser complexity, and with more or less elaborate figures, derived from the traditional forms of the dance. As the dances were closely and always closely connected with other practices, the change in newer forms can be more easily recognized in the underlying structure of instrumental preludes and interludes, like the preludes used in an even greater extent than the dances. The most important and famous form of keyboard music, however, was to be the imitative form of composition, which originated at the end of the 15th and the beginning of the 16th century, and above all the canonic principle which was used on its own as themes and variations or in

It is undoubtedly true that England played a very significant part in the early development of keyboard music, even though the most important English contribution is the sole ranging representation of English virginal music, did not appear until the last half of the 16th century and the first half of the seventeenth; the foundations, however, had already been laid by the earlier English organ music, and the achievements in keyboard music in other



- | | |
|--------|--|
| | Side 2 |
| Band 1 | WILLIAM BYRD (1543-1623)
Waltonham Variations |
| Band 2 | ORLANDO GIBBONS (1583-1625)
Fantey [No. 3] in D minor |
| Band 3 | GILES FARNABY (c. 1565-1640)
Mistle in G minor |
| | JOHN BULL (c. 1562-1628) |
| Band 4 | Fantasia in D minor |
| Band 5 | English Toy |
| Band 6 | ORLANDO GIBBONS (1583-1625)
Farnham Overture |

countries. The great collections of compositions in manuscript are written not only for the virginal (a rectangular instrument with harpsichord action) but for every kind of keyboard instrument. Various pieces are also reminiscent of

organ music developed in style and technique during the first half century of organ building at the beginning of the 17th century, as the case may be, by three famous masters: William Brabazon, Dr. John Hall and Orlando Gibbons.¹ In fact even though these three masters were born over a span of forty years, twenty years apart, and died at different times (Brabazon in 1662, Hall in 1653) and all three died in the 1650's, their compositions can be considered as representative of the particular branch of art in Elizabethan England although their life and death spanned many respects. Brabazon's organ music, which was written for the organ, is the most important aspect of his musical output; masses, motets, anthems, madrigals, Inne songs and works for string ensemble. On the other hand the emphasis in the work of Hall, who lived from 1613 in Brussels and later in Amsterdam, was largely upon the field of keyboard music, in which the various requirements of a master of his time induced him rather for the admiration with which he regarded organ music.

In addition to these, this section includes a piece by Thomas Tomkins (1576-1656), who lived in London and composed with equal skill, but was not as the last two mentioned, a master of the organ, but rather a chamber musician and organist by Gales Farnaby who was born in 1565 and died sometime after 1635. He occupies a special place in this group of composers, since he earned his living chiefly as a chamber musician, partly instrumentalist, builder, and showed many talents in composition, so that he is linked with his son, the soloist posthorn and his individual approach to composition.

The compositions in this recording present a lively picture of the varied and changing kind of keyboard music—of Purcell's *Fantaisies* from short instrumental suites, of the *Violins*, *Double Basses*, and *Cello* along with differently decorated suites, some imitative, some in free *Egripunes*. It resulted from a combination of vocal instrumental style and keyboard technique, as well as from the influence of French, Italian, Spanish, and also the Celtic. Allemann in Bell's *English Tiers*, shows especially English links with harmonic form in that such section is repeated with variations. Farinelli's *Moore* is an example of that kind of concise imitation in song or dance form which was typical of the English school of composition, and which often went with some masques. Finally variations are represented here by Byrd's *Worshippeth Farinelli*, Bull's *The King's Hunt*, and Jenkins' *Madrigal*. It is easy to follow in this relationship that the English keyboard composers of the late 16th and early 17th centuries exerted a great influence on the further development of keyboard and organ music up to the end of the Baroque.

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VIVALDI IN SAN MARCO

RECORDED IN THE BASILICA OF SAINT MARK'S CATHEDRAL, VENICE

Magnificat in G Minor  Te Deum in D Major

Agnes Giebel, soprano; Marga Höffgen, contralto; Chorus and Orchestra of the Teatro la Fenice, Venice; Vittorio Negri, conductor



ANTONIO VIVALDI (1678-1741)

Magnificat in G minor

Te Deum in D major

cd: Vittorio Negri

Chorus & Orchestra of the Teatro la Fenice, Venice

Agnes Giebel, soprano; Marga Höfgen, contralto

Chorus master: Corrado Mirandola

Vittorio Negri, conductor

It is fitting that a world premiere recording of Vivaldi's *Te Deum* should be the first ever to be made in the Basilica di San Marco in Venice. On October 10, 1727, the historic cathedral opened its doors, for the first time, to a recording company, granting Philips permission to undertake a series of recording sessions there. Tons of delicate equipment, brought by truck from Holland, were moved into the basilica during the night when it was closed to the public, and Conductor Vittorio Negri took full advantage of the unique acoustics by deploying his musical forces as did the Baroque composers who had similar works performed there.

Mr. Negri, who has discovered and recorded *Te Deum* in the Biblioteca Nazionale in Turin and revised and completed the Vivaldi manuscript, has written that it does not seem far-fetched to imagine that St. Mark's provided the setting for an event that was to have far-reaching consequences in the world of music.

"Perhaps the child Vivaldi, walking one day in St. Mark's among those mosaics that express the deep faith of the medieval artists who created them, and on the same stone slabs trodden by the two Gabrieles and Monteverdi, was deeply touched by the mystical appeal of the service and by the impressive solemnity of the music accompanying it, and had resolved to hand his substance over to the service of vocation. Vivaldi dedicated his life to the service of religion; he received the tonsure in 1693 when he was 15 years old and took orders in 1703; and to that of music. It is not due to chance therefore that a high proportion of the best music of Vivaldi is to be found among his church music."

The erection of the present Cathedral of St. Mark's was begun in 1063. A contemporary chronicle relates that "The Venetians had a large sum of money available to construct a new cathedral to build the church." It is in fact the third church of St. Mark's to be built on this site. The first was begun by the Doge Giustianino Partecipazio in the year 829 to house the remains of St. Mark, the second Evangelist, which had been secreted out of Alexandria in Egypt and taken to Venice the year before. St. Mark was immediately considered the Patron Saint of Venice, in opposition to St. Theodore proposed by Ravenna, which apparently became the symbol of independence and liberty, which explains the veneration the Venetians have always shown for their patron saint and the love with which they have embellished and enriched his church throughout the centuries.

SIDE A
Magnificat in G minor 22:17
SIDE B
Te Deum in D major 18:28



STEREO
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FIRST RECORDING IN THE BASILICA OF ST. MARK'S, VENICE

The first church was consecrated in 832. It was partially destroyed by fire in '96 when the Doge of Candia IV took refuge in it. In the early morning of the citizens against him, Pietro Orsolo I, the next doge, had the church rebuilt at once. But this second church of St. Mark's did not even last a century, the Venetians made the decision in 1063 to construct the third church while preserving as much as possible of the second.

The little canal which separated the Doge's palace from the second church was filled in and the church of St. Theodore's which stood on the other side of the old St. Mark's was demolished so that the new one could be wider and taller. It is said to take the shape of an almost perfect Greek cross, with a dome over the center of the cross and four other domes over the end of each of its arms. Some mosaics from the old church were preserved and many others were added to cover in all a surface of more than two-and-a-half square miles. Some columns, arches, decorations and tiled floors from the old church were also used in the new one.

The new Cathedral became the center of the religious and political life of the city. The doges were elected there, in their solemn vestments, by the nobility, clerics, commoners and popular men; the Crusaders assembled under its roof before leaving for the Holy Land, and the Venetians would gather there in the joyful moments of victory and in the sad hour of defeat.

Music had always played an important part in the religious and political life of Venice, but from the "Capella" of St. Mark's itself (i.e. the body of singers and musicians attached to the church) came the creative impulse at the beginning of the sixteenth century that resulted, through the work of such masters as Giosuè Zanotto, Andrea and Giovanni Gabrieli, Claudio Merulo and Claudio Monteverdi, in the city's exceptionally high standards of music when Antonio Vivaldi was born there in 1678.

Though very different in character, the *Magnificat* and the *Te Deum* are equally successful examples of Vivaldi's church music and testify to its sincerity and depth of feeling.

DEUTSCH IN D MAJOR

- 1 Allegro Deum laudamus
- 2 Andante molto Tu Rex gloriae (attacca)
- 3 Allegro Judeus credens
- 4 Andante Te ergo quaequamus (attacca)

5 Allegro Astema fac

6 Andante molto Et Laudamus nomes tuum (attacca)

7 Allegro In te Domine speravi

We do not know if the *Te Deum* presented here is the one performed in Venice in September, 1727, during the festivities organized by the French Ambassador there. The "Mercure de France" reported that "about eight o'clock there took place a very fine concert which lasted about three hours, during which the most famous were the famous composer Vivaldi." Certainly this is the only *Te Deum* in the collection of Vivaldi manuscripts in the Biblioteca Nazionale in Turin, though this is incomplete and probably in the hand of a copyist. I have carefully revised and completed the manuscript, keeping as faithfully as possible to the spirit of the work.

MAGNIFICAT IN DOR

1 Allegro Magnificat anima mea Dominum

2 Allegro Et exaltavisti

3 Andante molto Quia respexit

4 Andante Quia fecit mihi magna

5 Andante molto Et misericordia eius

6 Presto Fecit potentiam

7 Allegro Deposit potentes

8 Allegro Et misericordia eius bonis

9 Largo-Allegro Adagio Suscepit Israel

10 Allegro ma poco Sic ut locutus est

11 Largo—Andante—Allegro Gloria Patri

Vivaldi composed two versions of the *Magnificat*. The second differs from the first in that some of the sections were completely rewrites. For this recording I have kept the "Sicut locutus est" section of the first version since I find it more interesting than that of the second, but otherwise, for the rest of the work, I have used the definitely superior second version.

VITTORIO NEGRI

VITTORIO NEGRI was born in Milan, Italy, October 16, 1923. He first studied composing and conducting in Milan, later with Antonio Guarini in Siena and with Bernard Haitink in Salzburg. He has been working as a conductor in Italy, Germany, Austria, the United States, and Japan. He is a twentieth- and eighteenth-century Italian composer, as a teacher of chamber music at the conservatory in Perugia and as conductor. For the past decade he has been artistic director of the famed Italian chamber orchestra, I Musici.

Two of the finest singers in Europe who specialize in early music, Agnes Giebel and Marga Höfgen, are joined in this recording by the chorus and orchestra of the centuries-old Teatro la Fenice.

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Art. Efraim Sanchez

Si Todavía Me Quieres

Manuel García
Art. Tommy Villariny



B

Viejo Barrio

Jerónim Iglesias
Art. Tommy Villariny

Te Quiero Esta Noche

D.R.
Art. Tommy Villariny

Arrevere

Peter Velazquez
Art. Carlos "Cito" Solo

Mágica Doncella

Manuel García
Art. Tommy Villariny

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Eugenio Colón
Luto Lugo
Juan Esteban Rodríguez
Martha Colón
Simónel Navarro
Angel Roman
Carlos A. Sotomayor
Elviro Rodriguez
Charles Kerec
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Bob Pilkman
Cozy Rosenman

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Coros
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Timbales
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T. Bones
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"We Should Have Been Such A Wonderful Christmas" / Robyn Lively, **SINGER:** Valerie Bells, **PERFORMER:** Carl Fontaine

GRADING DISEASES: The Author



SIDE A

1. MI ERROR	5:30
2. MUEVETE	6:41
3. DIME QUE ME QUIERES	6:32
4. MY TIME IS NOW	7:05

SIDE B

1. DÉJAME EN PAZ	4:41
2. LA LOTERIA	4:45
3. RECUERDOS DEL MANGO	5:24
4. FELICIDAD	4:44
5. MI TIEMPO LLEGO	7:05

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LEAD VOCAL ON "MY TIME IS NOW"	RAY PEREZ
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THANKS TO:

Myles Harlow, Klein Esq., Wendy Caplin, Haney Avenue, Herman Rodriguez,
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"My Time is Now / Mi Tiempo Llego"

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HAVANA/NEW YORK

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Arturo Sandoval
and Paquito de Rivera
of Irakere

DAVID AMRAM HAVANA/NEW YORK

The historic US-Cuban
Musical Exchange of 1977

It all happened so fast. Monday, May 9th, I replied to a message on my New York answering service that David Amram had called.

"Amrak, I'm going to Cuba with Diaz, Stan Getz and Earl 'Fatha' Hines next week," he said. "Stan and I are the ones who invited you back." Stan and I, the two of us, I called David who informed me they weren't leaving for Havana until the following Sunday. By Tuesday I had my plane reservations for New York, obtained "this flightless" 747 from Pan Am, and 24 hour snapshot of Havana. It was the first time U.S. citizens had visited since 1961.

What happened on the ship from New Orleans to Havana and the myriad noises that took place during our brief layover, have been documented at Rolling Stone, down Beat, Newsweek, the New York Times, Latin New York, the L.A. Times, Reader Free Press, and the like. The press has been there and here across the world. It all boiled down to two words—instant camaraderie.

The U.S. musicians on board were well known to the Cuban musicians, share Dizzy Gillespie, Stan Getz, Earl "Fatha" Hines, David Amram and the members of their respective groups became tandem heroes. The recording became instant, breathing fire into the music.

Dav'd, Du and Ray Manzella got off the boat in Havana, and five minutes later, the crowd was clapping closer to David's flutes, Ray's percussion and Dizzy's trumpet. The first concert of the tour took place thereafter thirty-six hours of desecracy (jamming). It was a historic event, showing how dedicated musicians could transcend politics through the joy of music. The Cuban musicians—Domingo and Gisela—began a non-stop party of jamming, handing out, comparing musical styles and inviting musicians all over Havana to join them at the concert. Foreigners were invited to sit in and at the end of the first half of the concert, David walked on stage with a hand of three other musicians from New York and seven musicians from Havana. It was the first time U.S. and Cuban musicians had performed together in ten years. The Fausto Mata band was packed. David introduced his new composition "En Memoria de Chano Pozo" in Spanish, and the live recording became a smash hit. The tour, which had started in Miami on May 19th, 1977, ended in New York on June 1st, 1977. David's program consisted of Ray Manzella, percussion; Billy Hart, drums; John Dras, bass; and Amran on piano, flute, French horn, poniatow xylophone and percussion. In addition, Domingo and Gisela, the Cuban vocalists, and the fiery stylings by Cuban Paquito de Rivera, also saxophones followed by the dazzling trumpet work of Arturo Sandoval, a twenty-year-old virtuoso. Los Paquitos, four brothers, who had played together with David in New York, played their assortment of traditional Afro-Cuban percussion instruments with the skill that had made them renowned throughout the world. They were joined by Ray Manzella, Ray Manzella, who also played with the leader of Los Papiers in some inspired drumming. Before the melody is reduced at the end, Ray leads the audience in a rousing call and response with David and Amran play an out-of-tempo cadenza as a final salute to Chano's spirit.

The combination of traditional Afro-Cuban rhythms and the sounds of today in a tribute to the memory of Chano Pozo who joined Diaz in the last forties in New York, bringing with him his rich Afro-Cuban culture. Nearly thirty years after his death, Pozo's spirit still lives on in Havana and New York. The entire concert was dedicated to the memory of Chano Pozo. Amran wrote the composition especially for this concert and this living legend is the first time it has ever been performed. The title of this recording, other groups have begun to play it; Amran has orchestrated it for his jazz group and for a full symphony orchestra, and has presented it in both countries. It is well on its way to becoming a classic.

Side D consists of two other Amram originals, composed after the Havana concert when David returned to New York. "Barrios New York," de-



David Jones



Los Papiers



Los Papiers with Ray Manzella and Oscar Valdez



Arturo Sandoval, David Amram, Paquito de Rivera, Pepe Adams



Pepe Adams

and in Rio de Janeiro, features Thad Jones' masterful trumpet and Jerry Dodgion's lyrical alto saxes. The concluding coro cadenzas are by Pepe Adams, (Armenian baritone sax); Billy Mitchell, sonor set; Doug Amram on French horn; and Jones, in a tribute to Diaz and the likes of Arturo Ceballos, on tuba. The concert concludes with the musical trip from Diaz to Havana to New York. The tempo is Afro-solo.

"Paso Los Papiers" was composed by David for the musical harmony he felt with Los Papiers. The group toured the U.S. two months after the Havana concert, in July of '77, and invited Amran about the Jazzman's visit. They asked Amran to play in their solo concert at Avery Fisher Hall, where they played "En Memoria de Chano Pozo" for the first time in New York.

"All I did was to record and respect each other's love for music. It was like we were long-lost relatives."

The haunting first bars of "Paso Los Papiers" are played by Jerry Dodgion over Amran's subtle piano. The cleve changes to a Rhambo Chachacha. There are brilliant solos by Thad Jones, Pepe Adams, Arturo Sandoval, Paquito on poniatow horn and a cakewalk solo by Domingo. The intense, the ingenious voicings of Amran's stately conchito solos.

The crowd noises and passing subway bear out "Broadway Reunion" as real, as can be heard in the background. The soloing of the bassoon by Billy Taylor was giving for the Jazzyroll. After a few numbers that electrified the moonstray crowd, they invited David to play with the Los Papiers. The conga players of Los Papiers immediately introduced Amran to the Broadway crowd in Spanish, telling them what they had played together in Cuba, and would like to play again now. This was another historic occasion because it was the first time they visi-

tored Cuban musicians had performed in the U.S. in seventeen years. David Amram was the first musician in the U.S. to play with them.

David's association with Latin music goes back to 1951, when he played French horns and percussion with Stan Getz's Latin band. In 1954, he joined Getz's band, and in 1955, he became a member of Charles Mingus' Jazz Workshop. Charles also appeared with them. Among David's film scores are *The Young Savages*, which he wrote in 1964. The theme of the movie was Latin jazz in the 1960's. In New York City, David orchestrated much of New York's scores for film symphony orchestra. He continues to absorb the rich Latin culture as a part of his musical training. He has composed symphonic compositions and plays a player throughout Central and South America, as well as his performances throughout the U.S., Canada, Mexico, Africa, the Middle East and Japan.

For the recording of "Paso Los Papiers" in New York, Cuban Candombe and sonoro Alfredo la Fe are joined by Johnny Rodriguez, Jr., and Nicky Moreno. De F, Moreno, and Rodriguez are the nucleus of the popular Cuban band, Los Papiers.

The strength of the group is special. Ray Manzella, the conga-playing veteran of the concert in Havana, is on hand to lead his saxes. Thad Jones, Paquito, Arturo, on poniatow and French horn, and Domingo. The Los Papiers, Leon Dorens, has been a musical as well as personal friend of David's for many years; he joined Jerry Dodgion and Pepe Adams. In fact, George Borrow, Billy Minter, and Leon Dorens have all been associated with David at one time or another.

"I wanted the same atmosphere we felt when we were in Havana," David says. "There is a break in the music, a break from the noise and a quieting that would live. I hope this record completes the first circle from Chano Pozo coming to New York in the fifties where he and Dizzy when I was a kid. Then going to Cuba with Dizzy

and our concert there in memory of Chano. Then coming back to New York playing with Leo Parker here, and finishing the record with all these great musicians. The feeling during the session is the way it should always be. Warm, friendly, spontaneous, where the music is the star."

Arnold Jay Smith, down beat
October, 1977

Program

SIDE ONE

- 1) Havana/New York (for Dizzy Gillespie)
- 2) Para los Papiers (for the Papiers)
- 3) Broadway Reunion (recorded live at Broadway and 46th Street, NY, in June, 1977)

SIDE TWO

- 1) En Memoria de Chano Pozo (recorded live in Havana, Cuba, May 16, 1977)

Musicians

SIDE ONE

Thad Jones—Trumpet
Pepper Adams—Baritone Saxophone
Jerry Rodriguez—Trombone
Billy Mitchell—Tenor Saxophone
George Borrow—Baritone Saxophone
Alfredo la Fe—Electric 5 String Bass,
Percussion

Eddie Gomez—Bass

Candido—Congas

Ray Manzella—Congas, Percussion

John Dras—Bass, Maracas, Tambourine

Nicky Moreno—Spanish Guitar, Piano, Wooden Flutes, Penny Whistle, French Horn, Clarinet, Percussion, and Tambourine

Bonnie Kotek, Rauli Kugel, Anna Morillo, Pati Smith—Vocals

David Amram—Composer and arranger, New Chamber Music, Inc., BMI

SIDE TWO

Arturo Sandoval—Trumpet

Pepe Adams—Alto Saxophone

Osvaldo Valdés—Congas

Ray Manzella—Congas, Percussion

Billy Hart—Drums

David Amram—Spanish Guitar, Piano, Wooden Flutes, Penny Whistle, French Horn, Clarinet, Percussion, and Tambourine

David Amram—Composer, C. P. Peters, Inc., BMI

Arranged and produced by David Amram. Executive producer: Charles Rader. Recorded and mixed by Joe Cip, Variety Sound Studios. "Broadway Reunion" recorded live in New York City by Andy Gonzalez. "Chano Pozo" recorded live in Havana by Eddie Gomez. "Para los Papiers" recorded live in Havana by Arnold Jay Smith. "En Memoria de Chano Pozo" recorded live in Havana by Eddie Gomez. "Broadway Reunion"—Cuban band composed by Arnold Smith. Designed by Bob MacCann. Bonnie Kotek appears courtesy of Epic Records. Johnny Rodriguez, Jr., Alfredo la Fe, and Nicky Moreno appear courtesy of Fantasy Records.

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(Baron Rodriguez)

LA VECINA 4:04

(Nino Rivero)

SE ME OLVIDO LLOMAR 4:22

(Hector Del Mar)

MI JIBARITA ME ESPERA 6:17

(Eduardo Rosario)

B

DE QUE TE QUEJAS 4:23

(Pedro Romero)

GUI SE SIENTA 4:23

(Pedro Rodriguez)

CUENTAME 4:31

(Alfredo Bolanos)

EL ROSTRO MIO 4:22

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BARRY OLSON + Trombón

OSCAR VILLELA + Trompeta

PUCHO MARTIN + Bajo

CARLOS SOTO + Bongo & Congas

FREDERIC SANCHEZ + Congas

JOSÉ GARCIA + Tres

DOMINGO GUERRÓN + Guita

JOSÉ GARCIA + Tres

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DOMINGO GUERRÓN

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Mezclador Por: LUIS "PERICO" ORTIZ

Fotografias: MANUEL A. YODMAN

Modelo: GIGI LEGRIS

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ICSLP 2059 - SERIE OMEGA

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Distribuidor: New World XCOR 100-247-4330, Fax (787) 956-7554 &

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SONORA DINAMITA

EL NEGRO AFRICANO LOS MECHONES

EL ESCLAVO AQUEL ESCARMENTA

CHICHARRON Y GALLINA

LAMENTO MARINO

LA CIGUITARRA GARRAPATA

SIFOR A CORRALEJA

OYE NEGRA

SONORA DINAMITA

BOMBAZOS DINAMITEROS

PANTA

LADO A
EL NEGRO AFRICANO
(Gaita Gaita 3:15) **LETRA:** RUBEN
CANTA: JUDELLA

LOS MECHONES *
(Agit. 1 Valencia Punto 3:18) **LETRA:**
CANTA: La India Melvina

EL ESCLAVO AQUEL
(Santander Parcha Barullo 3:35) **LETRA:**
CANTA: La India Melvina

ESCARMENTA *
(Los Perri Cebolla 3:32) **LETRA:**
CANTA: Lucha Argan

CHICHARRON Y GALLINA
(Cocorito Barroto 3:25) **LETRA:**
CANTA: La India Melvina

LADO B
LAMENTO MARINO
(Papel de la Piel 3:30) **LETRA:**
CANTA: La India Melvina

LA GARRAPATA
(Elmer Geronimo 3:30) **LETRA:**
CANTA: La India Melvina

LA CIGUITARRA
(Banda de la Piel 3:20) **LETRA:**
CANTA: Lucha Argan

SABOR A CORRALEJA *
(Agit. 1 Valencia Punto 3:18) **LETRA:**
CANTA: La India Melvina

OYE NEGRA
(Dile en Duda 3:08) **LETRA:**
CANTA: La India Melvina

Coordinación del Programa: VICTOR HANNI.

Grabado en Medellin, Colombia
Versiones Originales

Los hermanos

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Douglas CarterTechnische Ausstattung:
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ELECTROLA

SCHUBERT TRIOS

Trio number 1 in b flat major, opus 99

Trio number 2 in e flat major, opus 100



FELIX GALIMIN violin

LASZLO VARGA piano

ISTVAN NAGY piano

SPL 735

PIANO TRIO IN B FLAT, OP. 99

- 1 — *allegro moderato*
- 2 — *andante un poco mosso*
- 3 — *scherzo allegro*
- 4 — *rondo: allegro vivace*

Felix Galimir (*Violin*), László Varga (*Cello*), István Nádas (*Piano*)

Franz Schubert's life-span of thirty-one years was brief by any standards. His creative career, however, was relatively long since it began in 1811 when he was in his fourteenth year and continued for seven years thereafter, virtually without break, except customary time-consuming interruptions as family events, demands of a steady income, and the like. In his case, however, Schubert even managed to bypass the mandatory period of military service. It may be said that music absorbed him to the exclusion of all secondary interests. (Like Mozart, he took only a perfunctory interest in scholarly study, art, science and *belles lettres*.) His music-making was different from that of many of his predecessors and contemporaries, who gave way to a somewhat forced pathos (Mozart); a did not know demand for dramatic expression. His music was characterized by scrupulous facility combined with a nose for financial success (Rossini), in intellectual convulsions and emotional fervor (Beethoven), nor in virtuosity on an instrument (Chopin, Schumann). During his life, Schubert's public consisted mainly of his friends. Those same good folks on whose generosity he depended for shelter, hospitality, and monetary assistance served alternately as friendly critics, admiring fans, and enthusiastic editors of his works. In the give and take of musical talk with them and in the chamber music setting in his home, studio and later in the company of friends, Schubert received a significant part of his musical education. His sexual training began at an early age when he was taught at home the rudiments of violin, piano, organ, voice, and harmony; this was followed by six years in the Vienna Court Choir under Salieri (still 1813). Schubert's genius is, therefore, obviously to a large degree intuitive and spontaneous rather than learned. He was, however, a man of culture, well educated in cases which Schubert so regularly frequented and which overflowed into public and private balls in great houses and theatres, to impromptu vocal music-making by bands of graduated sizes, to piano music for the home arranged for two or four hands, to the marches of the jovial military bands to the amateur chamber ensemble which gathered in salons of the bourgeoisie. Schubert, the most sociable of men, wrote much social music for his friends, and his far-reaching effects among the middle classes of Vienna were due to his unique attitude—the subjective element in art, and the fusing of poetry and music. Schubert was one of the most fluent and unconscious exponents of such mood and character music, as can be heard in his songs, in his songs without words (impromptus, moments musicaux, etc.) and in individual movements of his chamber works. Here can be found the inner states so dear to the early nineteenth century: loneliness, self-pity, youthful melancholy, and especially devotion to the opposite—courage, self-help and identification with its models—leisurely, undramatic penitence. One finds in Schubert's case, these do not have a dated look or sound; the genuineness of feeling is apparent and transparent, and it is easy to feel especially in the works of the last years that the music is infused with the composer's personal sense of doom resulting from a series of illnesses and misfortunes.

Schubert wrote three trios, two of them being the piano trios featured on this disc; the remaining one, written for strings in the key of B flat, dates from 1817. The two piano trios, Op. 99 and 100 were written in 1827—a year before his death and the year of the last *Impromptus* and of *Die Winterreise*. Their overall quality is genius; that the first, "*Traumt* Quintet," Op. 114, which also avails itself of the piano trio work, are not contained in his piano scores and surviving vols. Op. 99 was published posthumously through the open manuscript supplied by Schubert; Op. 100 was published in October—November 1828 in Leipzig. The first was heard privately by the composer at one of the Schubertiads; the second enjoyed

PIANO TRIO IN E FLAT, OP. 100

- 1 — *allegro*
- 2 — *andante con moto*
- 3 — *scherzo (allegro moderato)*
- 4 — *rondo: allegro vivace*

a public performance on December 26, 1827 and was announced by the Vienna "Theaterzeitung" for March 26, 1828, the number in an all-Schubert program to celebrate the first anniversary of Beethoven's death. The soloists on the first occasion were the well known Linke Trio consisting of the pianist Beckerl—a friend of Beethoven, violinist Ignaz Schuppanzigh—friend of Schubert, and cellist Joseph Linke—member of the Razumovsky Chamber Ensemble. At the second public performance, Beckerl took Schuppanzigh's place. Schubert's only previous exercise in writing for piano trio was in the summer of 1812 when he began a work (only one movement of which survives) in the form of a set of eight variations on a theme of his own. His desire to have enjoyed writing for the piano trio is evident in his comments to his students to have enjoyed writing for the piano which he liked as a partner instrument and a comfortable adjunct to *gemütlich* living. One other fact remains to be mentioned before discussing the works themselves—the undated *Adagio* in *E Flat*, labeled *Naturrest*, Op. 148 by Diabelli may have been a rejected second movement for the *B flat* Trio.

Each of the trios has passages which will seem especially whealing to different listeners. Many will feel with Schumann that "the world shines in new splendor" after hearing Op. 99. This work opens in a somber mood, but then comes a five-part movement, "*Andante con moto*," which is made memorable by the beautiful and quoted interplay of instruments; it is noble, poignant, aspiring. The second movement features one of Schubert's loveliest melodies—infinitely appealing in its drawn out sweetness—the quintessence of a grateful happiness that can desire little more. The scherzo is built on waltz themes set to quaint rhythms; the trio is one of those soft, pliable, delicate melodies which flowed with such ease from Schubert. The finale is light-hearted—all Viennese charm, too long for its substance.

Concerning Op. 100, Schumann wrote that its first movement contained "deep indulgence as well as household longing" while its slow movement begins as "a sigh that swells to spiritual anguish." Actually, the first movement is rich in three subjects: these are respectively eager, introspective, lyrical. Characteristically, Schubert favored the last. The principal theme of the charming andante is based, according to Schubert's friend, Sonnenleiter, on a Swedish folk song which the composer had heard sung by a tailor named Berg (later, Jenny Lind's singing teacher) and had tried to transcribe. The movement ends with a favorite device of the composer: it is a thoroughly ingratiating melody which is employed with haunting effect. The scherzo presents strangs and piano in canonic imitation; the trio is bold and jagged, in the finale, which is highly decorated and fitted out with a strumming accompaniment reminiscent of mandolin trifles. The mood is light and gay except for the deliberate inclusion at one point of the attractive theme of the slow movement. This finale, even more so than Op. 99's, is over. Long! It is, however, a delightful, giddy conclusion—a very happy ending, if a somewhat distasteful one.

Writing of Op. 100 to his publisher, Probst, on May 10, 1829 Schubert accepted an offer of sixty florins (this being forty less than originally demanded), but he pleaded for the following: "The cuts indicated in the last movement are to be most scrupulously observed. Be sure to have it performed for the first time by capable piano, and most particularly, see to a continual uniformity of tempo at the changes of the time signature in the last movement." The minor and moderate changes in the time signature in the last movement are, on the other hand, unexceptional except where *p* and *pp* are marked." When Probst thereafter asked to whom the work he dedicated, the answer was: "The work is to be dedicated to nobody save those who find pleasure in it. That is the most worthwhile dedication." Probst delayed publication too long; Schubert died on November 19th of that year. However, on January 30, 1829 the trio was played as part of a memorial concert to raise money for Schubert's tombstone. The music chosen for the program included the other items on the program were the choral *Mirana Siegesgeang* and the songs *Die Taubenpost*, *Das Almacht*, and *Am Strom*; other numbers were *Flute Variations* by Gabcikov, and the first finale from Mozart's *Don Giovanni*.

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COLUMBIA SYMPHONY ORCHESTRA

1. I - Allegro 13:35
2. II - Larghetto 6:25
3. III - Allegretto 9:00

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ML 5803

Side 2

(x"LP"57983)

GEORGE SZELL conducting the
COLUMBIA SYMPHONY ORCHESTRA

1. I - Allegro 13:17
2. II - Larghetto 8:47
3. III - Allegro 8:00

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1 Radio 3:25 **2** Instrumental 5:00 **3** Street 5:18
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Featuring Lil Jon & The Eastside Boyz

Written and Performed by

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The Album
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"WHO U DOWN 4?"

1 Radio 3:27 **2** Instrumental 3:33 **3** Accapella 3:03
Interpolation of "Girl" By "The Time"

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Mike Watts

1. **Phila-del-phi-A (Radio)** 5:23
feat. Charlie Kahn
2. **Phila-del-phi-A (Club Mix)** 5:23
feat. Charlie Kahn

M. Watts, C. Gossett, T. Watts, R. Charles, G. Clinton,
Jr., B. Worrell, W. Collins (BMI)
Published by Mikaila Music/Bridgeport Music Inc. (BMI)

Executive Producer: Mike Watts

Side A
33.3 Rpm
stereo

Side B

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Mike Watts

1. Would U Die 4 Me (Radio) 4:45
feat. Jiz Nicklez
2. Would U Die 4 Me (Club Mix) 4:51
feat. Jiz Nicklez

M. Watts, A. Young,
Published by Mikalla Music (BMI)

Executive Producer: Mike Watts

Side B
33.3 Rpm
stereo

September 28, 1980

HALL & OATES

SIDE A

33 1/3 RPM



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HALL & OATES

SIDE C

33 1/3 RPM



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HALL & OATES

SIDE B

33 1/3 RPM



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NOT FOR SALE

- 2 Light My Fire (Morrison-Manzarek-Krieger-Densmore)
- 3 For All We Know (Lewis-Coots)
- 4 The Look of Love (Bacharach-David)
- 5 I'm Getting Sentimental Over You (Washington-Bassman)
- 6 Goin' Out of My Head (Randazzo-Weinstein)

1,2. Arr. and cond. by Pat Williams.
3,4,5,6. Arr. and cond. by Marty Paich

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Side 2 Stereo

SPS-33-549 (WNRS-3408)



Jack Jones Salutes the 37th
International Conference of the
Financial Executives Institute

NOT FOR SALE

- 1 By the Time I Get to Phoenix (Webb)
- 2 Mean to Me (Ahlert-Turk)
- 3 Valley of the Dolls (Previn-Previn)
- 4 I Can't Get Started (Gershwin-Duke)
- 5 Somewhere (Sondheim-Bernstein)

1,2,4,5. Arr. and cond. by Marty Paich
3. Arr. and cond. by Pat Williams

TMK(s) * REGISTERED • MARCA(s) REGISTRADA(s)
RADIO CORPORATION OF AMERICA—MADE IN U.S.A.



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© + © 1984
A. Sylla-Ledoux
ASL 7039

A

1. ELLE IGNORE TOUT DE MOI 6'40
- " COINCIDENCE 9'37

Auteur-Compositeur-Interprète :

Jean RAPH

33 TOURS



MADE IN FRANCE



TOUTS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÉT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. MADE IN FRANCE

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A. Sylla-Ledoux
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B

1. CATHÉLENE 7'45
2. MANDOLA YA MABANZO 6'45

Auteur-Compositeur-Interprète :

Jean RAPH

33 TOURS



ROULETTE

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

**HOW TO STRIP FOR YOUR HUSBAND
ANN CORIO**

SIDE A

SR 59030

1. FOR STRIPPERS ONLY (Grundy-Levy) 2:27
Big Seven Music Corp. (BMI)
2. SEDUCTION FOR THE VIRGIN PRINCESS (Grundy-Levy) 3:08
Big Seven Music, Corp. (BMI)
3. THEME FOR GYPSY (Grundy Levy) 2:03
Big Seven Music Corp. (BMI)
4. A PRETTY GIRL IS LIKE A MELODY (I. Berlin) 2:10
I. Berlin Music, Co. ASCAP
5. LAMENT (Grundy-Levy) 3:04
Big Seven Music, Corp. (BMI)
6. THE RAID (Bill Grundy) 2:19
Big Seven Music, Corp. (BMI)

© 1984 Roulette Records

ROULETTE

MADE IN U.S.A. BY ROULETTE RECORDS, INC.

**HOW TO STRIP FOR YOUR HUSBAND
ANN CORIO**

SIDE B

SR 59030

1. TURKISH (Grundy-Levy) 1:40
Big Seven Music, Corp. (BMI)
 2. BLUES TO STRIP BY (Grundy Levy) 2:24
Big Seven Music, Corp. (BMI)
 3. WALKIN' & SRTIPPIN' (B. Grundy) 2:27
Big Seven Music, Corp. (BMI)
 4. BUMPS AND GRINDS (Gurdy-Levy) 2:37
Big Seven Music, Corp. (BMI)
 5. EASTER PARADE (I. Berlin) 2:51
I. Berlin Music, Co. ASCAP
 6. LONEY LITTLE G-STRING (B. Grundy) 2:30
Big Seven Music, Corp. (BMI)
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MILK CRATE COLLECTION VOL. 2

THE RZA
COLLECTION

COMPILED BY
THE CRATEMASTERS



The logo for Gertie Records, featuring the word "GERTIE" in a stylized, blocky font. The letters are white with black outlines, set against a solid black rectangular background.

PUSH/PULL

GFLP-4001

33 $\frac{1}{3}$ RPM
SIDE 1
STEREO

BANG THE DRUMS

AFRICA 7:52
TRIBAL RHYTHM 5:54
ZANZIBAR 7:01

All songs written, arranged and produced by Ben Cenac
For Jam-On Prod.

All songs published by Coznac Music (ASCAP)
Recorded and mixed at
Transitions Recording, Brooklyn, NY

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MFG. and DISTR. BY FORE RECORDS, 200 WEST 72nd ST., NEW YORK, N.Y. 10023
(212) 873-1248

Gertie

PUSH/PULL

GFLP-4001

33 $\frac{1}{3}$ RPM
SIDE 2
STEREO

BANG THE DRUMS

INCIDENT IN NATAL :55

ZULU (WE'RE ONE NATION) 5:47

BANG THE DRUMS 7:20

SECRETS OF THE NILE 6:54

All songs written, arranged and produced by Ben Cenac
For Jam-On Prod. except "Bang The Drums"

written, arranged and produced by Ben Cenac, & Rebala 3
For Jam-On Prod. and Black & Electric Prod.

All songs published by Coznac Music (ASCAP)

Recorded and mixed at
Transitions Recording, Brooklyn, NY

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天然唱片公司出品三十三品轉唱片



MADE IN
HONG KONG

電影主題曲音樂
龍爭虎鬥

PRODUCED BY STEREO

SLP 2017-A
SIDE 1

33 $\frac{1}{2}$ R.P.M.
STEREO

- | | |
|--------------|---------|
| 1. 龍爭虎鬥(主題曲) | 2. 龍爭虎鬥 |
| 3. 懷念李小龍 | 4. 猛龍過江 |
| 5. 精武門 | 6. 唐山大兄 |

ARTCHI 編曲
ARTCHIS 樂隊伴奏

PERFORMED WITHOUT LICENCE
RECORD MUST NOT BE PUBLICLY PERFORMED

天然唱片公司出品三十三品轉唱片



電影主題曲音樂
龍爭虎鬥

PRODUCED BY STEREO RECORD

SLP 2017-B
SIDE 2

33½ R.P.M.
STEREO

1. 美麗的星期天
2. 柔道龍虎榜
3. 心有千千結
4. 千言萬語
5. 相思淚
6. 李小龍

ARTCHI 編曲

ARTCHIS 樂隊伴奏

WITHOUT LICENCE

PERFORMED PUBLICLY MUST NOT BE

PRIME
AUDIO SOUP

Meat beat
MANIFESTO

nothing



PLAY IT AGAIN SAM
RECORDS

INT8P-6482

SIDE A

1. ALBUM VERSION (3:17)
2. VEGETARIAN SOUP
by BOARDS OF CANADA (7:05)

Written, produced and engineered by Jack Dangers.

*Geometry and additional algebra by Marcus Eoin & Michael Sandison.

Recorded @ Hexagon Sun. Published by Mindswelt Pacific dba

TwoLand Music/Longitude Music Co. (BMI).

Contains elements of "Congo Call" (C. Dodd)

Janice Music (BMI). Performed by Bob Andy.

Courtesy of Poly-Rhythm/Heartbeat Records.

nothing

PLAY IT AGAIN SAM
RECORDS

INTSP-6462

Universal Music & Video Distribution

© 1992 Nothing

PRIME AUDIO SOUP

Meat beat MANIFESTO

SIDE B



nothing



PLAY IT AGAIN SAM
RECORDS

INT8P-8462

1. DUB* (5:18)
2. THE HERBALISER REMIX** (8:46)

Written, produced and engineered by Jack Dangers.

*Remix and additional production by Jack Dangers @ Black Lab Again.

**Remixed by The Herbaliser for "Nams" Illest Entertainment. Mixed by Jake Wherry @ Traintrax Studio. Published by Mindswepet Pacific dba

Tweekland Music/Longitude Music Co. (BMI). Contains elements

from "Congo Call" (C. Dodd) Jamrec Music (BMI).

Performed by Bob Andy. Courtesy of
Poly-Rhythm/Heartbeat Records.

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YOSHITO

33 1/3 RPM
STEREO
HAL 12589

0 53993 15891 3

SIDE A

1. "DANCE, DANCE, DANCE" Funky Club Mix (6:20)
2. "DANCE, DANCE, DANCE" Swing Mix (7:01)

SIDE B

1. "DANCE, DANCE, DANCE" After Hours Mix (7:22)
2. "NITE OF ROSE" (4:47)
3. "NITE OF GROOVIN'" (4:26)

Written, Produced & Mixed by Yoshito Maeda



1994 Mo Rhythm
Made in USA

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Kevin
Saunderson

(P)C 1988
Drive On
Pub. BMI

KMS 014
SIDE A

THE SOUND

Power Remix

(Kevin "Reese" Saunderson)

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Kevin
Saunderson

PC 1988
Drive On
Pub. BMI

KMS 014
SIDE B

THE GROOVE

THAT WON'T STOP

(Kevin "Reese" Saunderson)

DISTRIBUTED BY MUSIC MASTER, INC. - 7324 W 7 MILE RD - DETROIT, MI 48221 (313) 864-2054

INNER CITY RECORDS, Co.

Presents

THE SOUNDS OF SILENCE THE LOUNGE LIZARDS E.P.

Side A
ICR003A
S.O.S.
On 33

Limited
Edition



MOMENTS IN CLUB
(Marianos)

DROP THIS BEAT
(Marianos)

MOMENTS IN CLUB (BONUS)
(Marianos)

All Tracks Produced & Mixed By D.J. EQUALIZER
For That's Entertainment!-Inner City Records, Inc. (410) 686-6252

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That's Entertainment!-Inner City Records, Inc.
601 S. Montford Ave., Baltimore, Md. 21224, USA
Recorded At Multimedia Productions (410) 752-0355

INNER CITY RECORDS, Co.

Presents

THE SOUNDS OF SILENCE THE LOUNGE LIZARDS E.P.

Side B
iCR003B
S.O.S.
On 33

Limited
Edition



KICK IT!
(Marianos)

HOTEL - MOTEL
(Marianos)

HOTEL - MOTEL (BONUS)
(Marianos)

All Tracks Produced & Mixed By D.J. EQUALIZER
For That's Entertainment!-Inner City Records, Inc. (410) 686-6252

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That's Entertainment!-Inner City Records, Inc.
601 S. Montford Ave., Baltimore, Md. 21224, USA
Recorded At Multimedia Productions (410) 752-0355



LATO A

SEVERINO GAZZELLONI

BOLERO 3'32" R. MUSUMARRA

AZZURRA 3'55" C. GIZZI

VIVALDIANA 3'29" C. GIZZI

FRANCE 2'53" C. GIZZI-R. MUSUMARRA

CALLIOPE MUSIC ROMA

FIRST ORGANISATION

Produzione GIANFRANCO ROSSI
Arrangiamenti C. GIZZI-R. MUSUMARRA

SUPA DJ TECHNICS

**THIS SIDE
MR POSTAMAN**

**OTHER SIDE
FROGS IN THE COFFEE POT**

**KOK-13
33 1/3 RPM**

KING OF KLUB

records



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TECHNICS

impulse!



impulse!

A LOVELY BUNCH OF
AL JAZZBO COLLINS
AND THE BANDIDOS

AS-9150-A
Side 1

33 $\frac{1}{3}$ RPM LP
STEREO

- | | |
|-------------------------------|------|
| 1. SONNY COOL | 6:40 |
| 2. GOLDILOX & THE THREE BEARS | 4:35 |
| 3. JAZZ MASS | 3:16 |
| 4. THE THREE LITTLE PIGS | 6:10 |

All composed by: Steve Allen
All Published by: Rosemeadow Music - ASCAP
A PRODUCT OF ABC RECORDS INC.
NEW YORK, N.Y. 10019
MADE IN U.S.A.



jasindu!

jasindu!

impulse!



impulse!

A LOVELY BUNCH OF
AL JAZZBO COLLINS
AND THE BANDIDOS

AS-9150-B

Side 2

33 $\frac{1}{3}$ RPM LP
STEREO

1. THE POWER OF THE FLOWER 1:30
2. LITTLE RED RIDING HOOD 6:40
3. JACK AND THE BEANSTALK 6:43
4. THE SWEARING IN OF THE BANDIDOS (Special)
AL Jazzbo Collins & Fons 2:01

All Composed by: Steve Allen
All Published by: Rosemeadow Music, ASCAP
A PRODUCT OF ABC RECORDS INC.

NEW YORK, N.Y. 10019
MADE IN U.S.A.

iasindui!

iasindui!

"COLD BLOODED"
RICK JAMES

6043GL

Side One
6043GLA

All Tunes Published by Stone
City Music Co. (ASCAP)



Written
Arranged & Produced by
RICK JAMES

1. U BRING THE FREAK OUT 4:06
2. COLD BLOODED 5:57
3. EBONY EYES 5:06
4. 1, 2, 3 (YOU HER AND ME) 4:05

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A PRODUCT OF MOTOWN RECORD CORP.

**"COLD BLOODED"
RICK JAMES**

6043GL

Side Two

6043GLB

**All Tunes Published by Stone
City Music Co. (ASCAP)**



**Written
Arranged & Produced
RICK JAMES**

- 1. DOIN' IT 5:04**
- 2. NEW YORK TOWN 4:06**
- 3. P. I. M. P. THE S. I. M. P. 4:28**
- 4. TELL ME (WHAT YOU WANT) 5:03**
- 5. UNITY 1:50**

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ONE WAY

MCA RECORDS

MCA-13972
MCA 3653

SIDE 1
12" 33 1/3
R.P.M.

LET'S GET TOGETHER 7:49 BMI

(A) Hudson-Dave Roberson-Kevin McCord)

From the MCA LP, MCA-5428, "Shine On Me"

PRODUCED BY IRENE PERKINS AND ADK

FOR PERK'S MUSIC, INC.

ARRANGED BY KEVIN McCORD

REMIXED VERSION

Perk's Music/Duchess Music Corp. (MCA)

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ONE WAY

MCA RECORDS

MCA-13972
MCA 3654

SIDE 2
12" 33 1/3
R.P.M.

DIDN'T YOU KNOW IT 4:28 BMI

(Al Hudson-Dave Roberson-Kevin McCord)

From the MCA LP, MCA-5428, "Shine On Me"

PRODUCED BY IRENE PERKINS AND ADK

FOR PERK'S MUSIC, INC.

ARRANGED BY AL HUDSON & DAVE ROBERSON

Perk's Music/Duchess Music Corp. (MCA)

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Rhythm is Rhythm
Strings of Life

Rhythm is Rhythm

1 move. it

2 KAs

3 And. Another cut

GEC

THE SOUNDS OF CHICAGO

SIDE 1
STEREO

A
LUCKY CORDELL
PRODUCTION

NEXT MOVEMENT
THE NEXT MOVEMENT

LC-700
(LC-700 AS)

1. YOU'RE THE ONE (7:34)
(J. Shelton, M. Commander, R. Gillerson)
2. HOW DID WE GET TO THIS (THE LETTER) (4:42)
(Q. Joseph, B. Robinson, J. McClaughlin)
3. CRAZY 'BOUT YOUR LOVIN' (4:01)
(J. Shelton, M. Commander)
4. KID STUFF (5:37)
(S. Shelton, C. Beadle)

All songs published by Lu-Cor Music Co. (ASCAP)
except "How Did We Get To This (The Letter)"
published by Lu-Cor Music Co.,

Right Step Music Co. (ASCAP) and Gemigo Music (BMI)

© & © 1980 GEC RECORDS



GEC

THE SOUNDS OF CHICAGO

NEXT MOVEMENT
THE NEXT MOVEMENT

SIDE 2
STEREO
A
LUCKY CORDELL
PRODUCTION

LC-700
(LC-700 BSI)

1. SWEAT (6:20)
(J. Shelton, M. Commander, S. Shelton)
2. FOR LOVERS ONLY (3:23)
(L. Triplett, L. Triplett)
3. NIGHTSTALKER (5:51)
(J. Shelton, M. Commander, M. Smith)
4. NEVER STOP DANCING (5:02)
(J. Shelton, M. Commander, S. Shelton)

All songs published by Lu-Cor Music Co. (ASCAP)
except "How Did We Get To This (The Letter)"
published by Lu-cor Music Co.,

Right Step Music Co. (ASCAP) and Gemigo Music (BMI)

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PD 6010

THE RETURN OF THE INCREDIBLE BONGO BAND

STEREO

SIDE ONE

1. KIBURI (2:15) Michael Viner-Keg Johnson
2. WHEN THE BED BREAKS DOWN, I'LL MEET
YOU IN THE SPRING* (2:29) Michael Viner
3. SING, SING, SING (4:09) Louis Prima
4. PIPELINE (3:45) Bob Spickard-Brian Carman
5. WIPE OUT (4:25) The Surfaris
6. HANG DOWN YOUR HEAD TOM DOOLEY,
YOUR TIE'S CAUGHT IN YOUR ZIPPER
(2:39) Michael Viner

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RECORDS

PD 6010

THE RETURN OF THE INCREDIBLE BONGO BAND

STEREO

SIDE TWO

1. a. TOPSY PART I - Edgar Battle-Eddie Durham
- b. TOPSY PART II - Edgar Battle-Eddie Durham
- c. TOPSY PART III (Total time: 6:04)
 Michael Viner-Perry Botkin, Jr.
2. SHARP NINE (3:11) Michael Viner
3. (I CAN'T GET NO) SATISFACTION (3:56)
 Mick Jagger-Keith Richard
4. GOT THE SUN IN THE MORNING AND THE
 DAUGHTER AT NIGHT (1:56) Michael Viner
5. OHKEY DOKEY* (2:45) Wes Farrell

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all fit tablighi fit

ABDUL RAHIM IBRAHIM
AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON

SIDE 1
STEREO

TBL100

1. BALANCEZ CALINDA 4:23
Ibrahim/Jihad Music-BMI
2. SURATAL IHKLAS 5:48
Ibrahim/Jihad Music-BMI
3. ERONIFFA'S BROWN BIRD 4:25
Ibrahim/Jihad Music-BMI
4. THE WATCHER 6:35
Ibrahim/Jihad Music-BMI



ABDUL RAHIM IBRAHIM
AL RAHMAN! CRY OF THE FLORIDIAN TROPIC SON

SIDE 2
STEREO

TBL100

1. CASBAH 4:45
Ibrahim/Jihad Music-BMI
2. TROPIC SONS 3:03
Ibrahim/Jihad Music-BMI
3. AL RAHMAN 15:17
Ibrahim/Jihad Music-BMI

Midnight Rhythm

WORKIN' & SLAVIN'

I NEED LOVE

DSKO 127

J.D. Records, Inc.

(For Radio Use)

J.D. 777-A
Limited Edition

Stereo
33 $\frac{1}{3}$ RPM

BRA
(8:00 - Re-Edit)

A Classic Production

J.D. Records, Inc.

(For Radio Use)

J.D. 777-B
Limited Edition

Stereo
33 $\frac{1}{3}$ RPM

DISCO DUB
(5:00 - Re-Edit)

A Classic Production



D.A.D.

PRODUCTIONS

PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER

VOCAL

(5:39)
SIDE A

SPACE BOOGIE
(DOZIER)

3D

DAD-4818



D.A.D.

PRODUCTIONS

PRODUCED FOR & PUBLISHED BY
DOZIER, HARRIS & JOHNSON
By DENNIS DOZIER

CLUB MIX

(6:36)
SIDE B

SPACE BOOGIE
(DOZIER)

3D

DAD-4818



MAD
DOWNTOWN

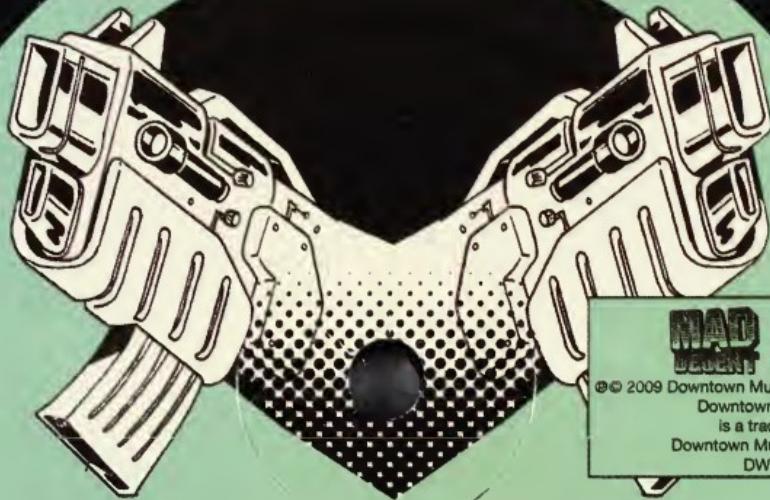


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DWT70088-1

MAJOR LAZER

A *Guns Don't Kill People...
Lazers Do*

1. I'll Make Ya feat. Mr.Lex & Santigold
2. When You Hear the Bassline feat. Ms.Thing
3. Can't Stop Now feat. Mr.Vegas & Jovi Rockwell



MAD
DESENT



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DWT70088-1

MAJOR LAZER

B Guns Don't Kill People...
Lazers Do

4. Lazer Theme feat. Future Trouble
5. Anything Goes feat. Turbulence
6. Cash Flow feat. Jah Dan



MAJOR LAZER

C *Guns Don't Kill People...
Lasers Do*

7. Mary Jane feat. Mr. Evil & Mapei
8. Bruk Out feat. T.O.K. & Ms. Thing
9. What U Like feat. Amanda Blank & Einstein
10. Keep It Goin' Louder feat. Nina Sky & Ricky Blaze



MAD
REC'DN



DOWNTOWN

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DW70088-1

MAJOR LAZER

D Guns Don't Kill People... Lazers Do

11. Pon de Floor feat. VYBZ Kartel
12. Baby feat. Prince Zimboo
13. Jump Up feat. Leftside & Supahype



THE SOUND OF
PHILADELPHIA

PEOPLE'S CHOICE WE GOT THE RHYTHM

PZ 34124
STEREO

SIDE 1
AL 34124
© 1976 CBS Inc.

1. HERE WE GO AGAIN 4:55
-L. Huff-
2. JAM, JAM, JAM (ALL NIGHT LONG) 3:38
-L. Huff - F. Brunson-
3. WE GOT THE RHYTHM 3:32
-F. Brunson - D. Jordan-
4. COLD BLOODED & DOWN-RIGHT-
FUNKY 4:18 -L. Huff -
F. Brunson-



Distributed by Columbia / Epic Records / CBS, Inc., 51 West 52 Street, New York City

Records

Distributed by Columbia / Epic Records / CBS, Inc.

THE SOUND OF
PHILADELPHIA



PEOPLE'S CHOICE WE GOT THE RHYTHM

PZ 34124
STEREO

SIDE 2
BL 34124
© 1976 CBS Inc.

1. MOVIN' IN ALL DIRECTIONS 6:38
-L. Huff - D. Jordan - D. Ford-
2. OPUS-DE-FUNK 5:58
-L. Huff-
3. A MELLOW MOOD 5:05
-L. Huff-



New York City
West 52 Street, New York City

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Not for Sale

"Don'tcha Hide It"
Both Worlds



TPI-1004
Side 1

1. Don'tcha Hide It 7:10
2. Freedom Jazz Dance 2:46
3. Get Up 2:45
4. It's Love 3:58

Produced by Both Worlds
Executive Producer- Terry Philips
All songs published by My Boys Music (BMI)

Promotional Copy
Not for Sale

“Don’tcha Hide It”
Both Worlds



TPI-1004
Side 2

1. Coming On Strong 7:28
2. Leavin Them Days 2:07
3. Solide 3:55
4. Stop, Turn Around 4:06
5. Don’tcha Hide It 3:22

Produced by Both Worlds
Executive Producer- Terry Philips
All songs published by My Boys Music (BMI)



SIDE 1
33½ RPM
STEREO

ALL THAT'S ART
ATA-JMM-1001-A

MOONFOU
1. SHUT UP (5:54)
2. SHUT UPELLA (2:42)
3. JUNGLE CAT MIX (4:40)

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SIDE 2
33 1/3 RPM
STEREO

ALL THAT'S ART
ATA-JMM-1001-B

- MOONFOU**
1. JUNGLE CAT (4:44)
 2. BUCKWHEAT RAP (5:51)

DISTRIBUTED BY
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mercury

RENÉ AND ANGELA

SIDE 1
33½ RPM
STEREO
016

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884 271-1
(2-58195)

YOUR SMILE 4:58

(René Moore/Angela Winbush)

A La Mode Music (Admin: by WB Music Group) (ASCAP)
Produced by Bobby Watson, Bruce Swedien, René and Angela
From the Mercury album 422-824 607-1 M-1

"STREET CALLED DESIRE"

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MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC., 810 SEVENTH AVENUE, NEW YORK, N.Y. 10019



mercury

RENÉ AND ANGELA

SIDE 2
33 1/3 RPM
STEREO
016



Promotional Copy
Not for Sale
884 271-1
(BS)

DRIVE MY LOVE 7:00

(René Moore/Angela Winbush)

From the Mercury album 422-824 607-1 M-1

"STREET CALLED DESIRE"

YOUR SMILE (Instrumental) 4:20

(René Moore/Angela Winbush)

Original version from the Mercury album 422-824 607-1 M-1

"STREET CALLED DESIRE"

Produced by Bobby Watson, Bruce Swedien,

Roné and Angela

A La Mode Music (Admin. by WB Music Group) (ASCAP)

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~~MASTERS~~
OF
~~DISASTER~~
RECORDS

FAN CLUB

YOUR CRANIUMS CRACKED

SIDE UNO

ALL WRITTEN AND PRODUCED BY BREEZE

"Don't Do Dull's Life Is
ALREADY A TRAP"

YODELAY-DEE-HOOO

MC
BREEZE
DU TREVOR

SOMETHING IN MY HEAD FLASH
SYNTHESIZER DR. BREEZE
DRUM PROGRAM MC BREEZE
SLOW DOWN BREEZE
SOCIAL BLIND SPOT?

RECORDED AT
MASTERS OF
DISASTER

22 RACE ST PHILA PA 19106

DU TREVOR



DM 86077A

(215) 238-0985

ORDERS

BMI 1986 CHILL

GIRL DON'T CRY-

SIDE DOS N.W.I.

© BMI 86



girl dont cry

Orb

"The Orb inspire awe by splashing a profusion of unfocused noises and samples across a grid of billowing, textured synth lines." ROLLING STONE

2 RECORDS SET :

A1. VALLEY A2. PLATEAV

B2. OXBOW LAKES

B2. MONTAGNE D'OR

(Der Gvte Berg)

C1. WHITE RIVER JVNCTION

C2. OCCIDENTAL

D. SLVG DVB

ORB

ORBVS TERRARVM

1. VALLEY 7:34

(Weston/Phillips/Green/Paterson)

2. PLATEAV 13:18

(Weston/Fehlmann/Paterson)

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PRLP 6964-1

Side A

33 1/3 RPM

Stereo

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2. Orb Music/Big Life Music Ltd. adm. by PolyGram International Publishing, Inc. (ASCAP) / Editions Bingen (GEMA)

Produced by The Orb and Thomas Fehlmann

Engineered by Andy Hughes. Encoded by Fil Char Gondred

Mixed by Hughes, Fehlmann & Paterson



TM

ISLAND

ORB

ORBVS TERRARVM

1. OXBOW LAKES 8:19

(Weston/Fehlmann/Paterson)

2. MONTAGNE D'Or (Der Gvte Berg) 11:13

(Cole/Burton/Hughes/Fehlmann/Paterson/Weston)

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PRLP 6964-1

Side B

33 1/3 RPM

Stereo

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Produced by The Orb and Thomas Fehlmann
Engineered by Andy Hughes. Egnabled by Pi Char Gonidred
Mixed by Hughes, Fehlmann & Paterson



ISLAND

ORB

ORBVS TERRARVM

1. WHITE RIVER JVNCTION 9:36

(Weston/Fehlmann/Paterson)

2. OCCIDENTAL 13:55

(Weston/Burton/Phillips/Needs/Hughes/Fehlmann/Paterson)

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PRLP 6964-1

Side C

33 1/3 RPM

Stereo

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Produced by The Orb and Thomas Fehlmann
Engineered by Andy Hughes. Engineered by Fil Char Gonidred
1. Mixed by Hughes, Fehlmann & Paterson
2. Mixed by Weston, Fehlmann & Paterson



ISLAND

ORB

ORBVS TERRARVM

1. SLVG DVB 17:02

(Weston/Ferguson/Fehlmann/Paterson)

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PRLP 6964-1
Side D
33 1/3 RPM
Stereo

PROMOTIONAL COPY-
NOT FOR SALE

Orb Music/Big Life Music Ltd. adm. by PolyGram International Publishing, Inc./
Buddha's Belly (ASCAP)/Editions Bingen (GEMA)
Produced by The Orb and Thomas Fehlmann
Engineered by Andy Hughes, Egnabled by Fil Char Gonidred
Mixed by Weston, Fehlmann & Paterson



ISLAND

JUSTICE

Produced & Arranged
by WINSTON RILEY

JUDIS 005
A SIDE

CRY FOR BOOPS

JUNE RANKS

Marketed
&
Distributed

WORLD ENTERPRISE RECORDS
4905 CHURCH AVENUE
BROOKLYN, N.Y. 11203
(718) 282-7709
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JUSTICE

Produced & Arranged
by WINSTON RILEY

JUDIS 005
B SIDE

VERSION TECHNIQUES ALL STARS

Marketed
&
Distributed

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Pooda Brown

Side A

GM 1201

Shows & Info
Guerrilla Management
215-545-1962

We Can Get it On

Featuring Nina Ross

- 1) Clean
- 2) Dirty
- 3) Bonus Beats

Produced by: **TIMBERLAND**

Made in Canada

Pooda Brown

Side B

Made in Canada GM 1201

Shows & Info
Guerrilla Management
215-545-1962

Shorty You Bad

Featuring Young Chris (Young Gunz)

- 1) Clean
- 2) Dirty
- 3) Instrumental

Damn

- 1) Clean

PRIORITY
RECORDS

THE LATIN BEAT

1

**SL-9704
(SL-1-9704)**

**SHOW ME - COVER GIRLS • 7:35
FEELS LIKE THE FIRST TIME - SINITTA • 6:40
DREAMING - WILL TO POWER • 7:40
LA BAMBA - THE CALIFORNIA RAISINS • 3:09**

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PRIORITY
RECORDS

THE LATIN BEAT

2

**SL-9704
(SL-2-9704)**

SILENT MORNING - NOEL • 6:59
RESPECTABLE - MeL & KIM • 5:35
MOVE OUT - NANCY MARTINEZ • 4:48
LOWRIDER ('87 REMIX) - WAR • 6:25

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Heavy Fish Music

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Ratcliffe
® BMI, Heavy Fish
Music

REC 1298-A
STEREO
331/3 rpm

COUNTER
CULTURE

1. BABY HEAD

(Lesseraux, Sadocha, Horan, Ratcliffe)

2. WISE FOOL

(Lesseraux)

3. THE NO-HYPE MAN

(Lesseraux, Sadocha,
Horan , Ratcliffe)



Heavy Fish Music

©1989 Lesseraux,

Sadocha, Horan,

Ratcliffe

® BMI, Heavy Fish

Music

REC 1298-B
STEREO
331/3 rpm

COUNTER
CULTURE

1. CATCH MY FALL

(Lesseraux, Sadocha, Horan, Ratcliffe)

VANGUARD DEVERYMAN SERIES

WESTERN WIND

and other English folk songs

ALFRED DELLER, countertenor

with Desmond Dupre, guitar and John Sothcott, recorder

1. Western Wind 0:45
2. Early One Morning 2:10
3. Black is the Color 1:50
4. All the Pretty Little Horses 1:30

SRV-73005-A
XSV 123866

Side One

5. Low Lands 2:32
6. Down by the Sally Gardens 2:03
7. Bendermeer's Stream 1:06
8. Annie Laurie 3:27
9. Miller of the Dee 1:35
10. Cockles and Mussels 1:45
11. Drink to Me Only With Thine Eyes 2:57

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Vanguard Recording Society, Inc., N.Y.

Recorded in U.S.A.



STEREO

VANGUARD EVERYMAN SERIES

WESTERN WIND

and other English folk songs

ALFRED DELLER, countertenor

with Desmond Dupre, guitar and John Sothcott, recorder

1. The Foggy Foggy Dew 1:55
2. Frog Went A-Courtin' 1:42
3. Turtle Dove 3:17

SRV-73005-B
XSV 123867

Side Two

4. Pretty Polly Oliver 1:27
5. The Carrion Crow 1:45
6. The Wife of Usher's Well 3:35
7. Henry Martin 2:28
8. I Am a Poor Wayfaring Stranger 4:10

Copyright 1967
Vanguard Recording Society, Inc., N.Y.
Recorded in Europe



STEREO

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2238
(J2RP-4454)

SIDE 1
RED SEAL

- Band 1—Tchaikovsky SYMPHONY NO. 4 IN E MINOR, Op. 39
Third Movement: Scherzo (abridged)
- Band 2—Schumann SYMPHONY NO. 4 IN D MINOR, Op. 120
Third Movement: Scherzo
- Band 3—Mozart SYMPHONY NO. 39 IN G, K. 584 ("Prague")
Second Movement: Adagio (abridged)
- Band 4—Rimsky-Korsakov DANCE OF THE SUFFOONS
from "The Snow Maiden"
- Band 5—Ippolitov-Ivanov CARTAGE OF THE SANDAR
from "The Caucasian Sketches"
- RCA Victor Symphony Orchestra
Robert Russell Bennett, Conductor

TRADE MARKS & REGISTERED • MARCA REGISTRADA • MARQUE REGLÉE • TRADE MARKS & REGISTERED • MADE IN U.S.A.

LONG PLAY 33 1/3 RPM
RADIO CORPORATION OF AMERICA—CANON

RCA VICTOR



"BIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2238
(J2RP-1155)

SIDE 2
RED SEAL

Band 1—Franck SYMPHONY IN E MINOR - Second Movement:
Allegretto (abridged)

Band 2—Mendelssohn VIOLIN CONCERTO IN E MINOR, Op. 64
Frente: Scherzo

Band 3—Dvořák THE LAST SPRING, Bd. II, No. 2
Band 4—Liszt LES PRELUDES (abridged)

RCA Victor Symphony Orchestra
Robert Russell Bennett, Conductor

TRADE MARK & REGISTERED - MARCA REGISTRADA - MARQUE REEGISTRÉE - MADE IN U.S.A.

LONG 33 1/3 RPM

FLAT

MUSIC BY ERNST REINHOLD - MUSIC BY ERNST REINHOLD



PAM PURVIS / BOB ACKERMAN
HEART SONG

33 1/3 RPM
STEREO

BKH 51201
SIDE ONE

- 1. I'M OLD FASHIONED 5:32**
(J. Kern/J. Mercer) T. B. Harms Co. ASCAP
- 2. CLARINET BLUES 2:44**
(B. Ackerman) Peregrine Music ASCAP
- 3. HEART SONG 5:32**
(B. Ackerman/P. Purvis) Peregrine Music ASCAP
- 4. C + J 3:49**
(B. Ackerman) Peregrine Music ASCAP

Produced by Louis Victor Mialy

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Made in U.S.A.



PAM PURVIS / BOB ACKERMAN
HEART SONG

33 1/3 RPM
STEREO

BKH 51201
SIDE TWO

1. LULLABYE OF BIRDLAND 4:41

(G. Shearing/B. Y. Forster) Adam R. Leevy Publishing BMI

2. LIKE A LOVER 5:49

(D. Caymmi/M. & A. Bergman) MCA Music, a div. of MCA, Inc. ASCAP

3. LET ME LOVE YOU 5:14

(B. Howard) Berna Music Corp. ASCAP

4. WHEN BIRD MEETS FATS 5:47

Medley: Honeysuckle Rose (T. Waller/A. Razaf)

Chappel & Co., Inc. (Intersong Music) ASCAP;

Scapple From The Apple (C. Parker)

Criterion Music ASCAP

Produced by Louis Victor Mialy

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COLUMBIA

MASTERWORKS

CASALS FESTIVAL
SCHUMANN
CONCERTO IN A MINOR
FOR 'CELLO AND ORCHESTRA, Op. 129
PABLO CASALS, 'Cello, with the
PRADES FESTIVAL ORCHESTRA

ML 4926
NONBREAKABLE

SIDE
(x"LP" 31207) 1

First Movement: Nicht zu Schnell
Second Movement: Langsam
Third Movement: Sehr Lebhaft



"COLUMBIA": "MASTERWORKS":



MARCAS REG.

MADE IN U.S.A.

COLUMBIA

MASTERWORKS

CASALS FESTIVAL

Band 1. CANT DEL OCELLS

(Song of the Birds) Harmonized by P. Casals-
Orchestrated by E. Casals, PABLO CASALS, 'Cello, with
the PRADES FESTIVAL ORCHESTRA

Band 2. SANT MARTI DEL CANIGO - Orch. by P. Casals
PRADES FESTIVAL ORCH., PABLO CASALS, Cond.

ML 4926

NONBREAKABLE

SIDE

2

(x"LP" 31744)

Band 3. BACH: ARIA (From Organ Pastorale in F) Peters
Edition No. 240 - Organ Works Volume I - PABLO CASALS,
'Cello, with the PERPIGNAN FESTIVAL ORCH.

Band 4. BACH: RECITATIVE (From Organ Concerto,
No. 3) (Transcribed by Marie Rosanoff)

Band 5. HAYDN: ADAGIO (From Sonata No. 9
in D Major for Piano)

Band 6. DE FALLA: NANA (From Seven
Spanish Popular Songs)

PABLO CASALS, 'Cello; EUGENE,
ISTOMIN, Piano



"COLUMBIA", "MASTERWORKS", (Lp)



MARCAS REG.

MADE IN U.S.A.



DISCO RHAPSODY

I-013
RECORD ONE
SIDE A

33 $\frac{1}{3}$ RPM
STEREO

1. Rhapsody In Blue - WALTER MURPHY
New World Music Corp. (ASCAP)
2. I've Got You Under My Skin - GLORIA GAYNOR
Chappell Music Co. (ASCAP)
3. How High The Moon - GLORIA GAYNOR
Chappell Music Co. (ASCAP)
4. As Time Goes By - GLORIA GAYNOR
Warner Bros. Music (ASCAP)

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DISCO RHAPSODY

I-013
RECORD ONE
SIDE B

33 $\frac{1}{3}$ RPM
STEREO

1. MOON RIVER - VAN McCOY
Famous Music Corp. (ASCAP)
2. OVER THE RAINBOW - VAN McCOY
Leo Feist, Inc. (ASCAP)
3. GONE WITH THE WIND - VAN McCOY
Warner Bros. Music (ASCAP)
4. LARA'S THEME FROM "DOCTOR ZHIVAGO"
Robbins Music Corp. (ASCAP)
5. IN THE STILL OF THE NIGHT -
JOHN DAVIS WITH THE MONSTER ORCHESTRA
Chappell Music Co. (ASCAP)
6. NIGHT AND DAY -
JOHN DAVIS WITH THE MONSTER ORCHESTRA
Warner Bros. Music (ASCAP)

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DISCO RHAPSODY

I-013
RECORD TWO
SIDE C

33 1/3 RPM
STEREO

- WEST SIDE STORY MEDLEY -

1. AMERICA - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
2. MARIA - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
3. SOMEWHERE - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
4. TONIGHT - SALSOUL ORCHESTRA - G. Schirmer, Inc. (ASCAP)
5. WHAT A DIFFERENCE A DAY MAKES - ESTHER PHILLIPS
Edward B. Marks Music Corp. (BMI)
6. CHATTANOOGA CHOO CHOO - TUXEDO JUNCTION
Leo Feist, Inc. (ASCAP)
7. MOONLIGHT SERENADE - TUXEDO JUNCTION
Robbins Music Corp. (ASCAP)

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DISCO RHAPSODY

I-013
RECORD TWO
SIDE D



33 $\frac{1}{3}$ RPM
STEREO

1. I COULD HAVE DANCED ALL NIGHT - BIDDU ORCHESTRA
Chappell Music Co. (ASCAP)
2. LAURA - BIDDU ORCHESTRA
Robbins Music Corp. (ASCAP)
3. FEELINGS - AVERAGE DISCO BAND
Fermata International Melodies, Inc. (ASCAP)
- MEDLEY -
4. THE BEST THINGS IN LIFE ARE FREE - Chappell Music Co. (ASCAP)
WING & A PRAYER FIFE AND DRUM CORP.
5. BLUE SKIES - Irving Berlin Music Corp. (ASCAP)
WING & A PRAYER FIFE AND DRUM CORP.
6. BABY-FACE - Warner Bros. Music (ASCAP)
WING & A PRAYER FIFE AND DRUM CORP.

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Vee-Jay VINTAGE SERIES

LITTLE RICHARD GOLD

(74-1143)
VJS 2-1002
(64-6932)

RECORD 1
Side A
33½ RPM

1. GOOD GOLLY, MISS MOLLY
Jondora Music - BMI
2. BABY FACE
Mills Music - ASCAP
3. TUTTI FRUTTI
Venice Music - BMI
4. SEND ME SOME LOVIN'
Venice Music - BMI
5. THE GIRL CAN'T HELP IT
Robbins - ASCAP
6. LUCILLE
Venice - BMI

Mfd. by V. J. International

© 1974



LITTLE RICHARD GOLD

(74-1144)
VJS 2-1002
(64-6933)

RECORD 1
Side B
33½ RPM

1. SLIPPIN' 'N SLIDIN'
Venice/Bess
2. KEEP KNOCKIN'
Duch/Ven
3. RIP IT UP
Venice
4. SHE'S GOT IT
Venice
5. OH MY SOUL
Venice
6. LONG TALL SALLY
Venice

All Selections BMI

Mfd. by V. J. International

© 1974

VINTAGE
SERIES

LITTLE RICHARD GOLD

(74-1145)

VJS 2-1002
(64-6640)

RECORD 2
Side A
33½ RPM

1. A WHOLE LOTTA SHAKIN' GOIN' ON
Val/Cher
2. GOING HOME TOMORROW
Stamps-Baxter Music
3. MONEY HONEY
Walden Music
4. ONLY YOU
Wildwood
5. HOUND DOG
Elvis Presley Music
6. GOODNIGHT IRENE
Ludlow Music

All Selections BMI

Mfd. by V. J. International

© 1974



LITTLE RICHARD GOLD

(74-1146)

VJS 2-1002
(64-6641)

RECORD 2
Side B
33½ RPM

1. **LAWDY MISS CLAUDIE**
Venice Music - BMI
2. **GROOVY LITTLE SUZY**
Robin Hood Music - BMI
3. **SHORT FAT FANNY**
Venice Music - BMI
4. **CHERRY RED**
Edwin H. Morris - ASCAP
5. **MEMORIES ARE MADE OF THIS**
Montclare
6. **BLUEBERRY HILL**
Chappell & Co. - ASCAP

Mfd. by V. J. International

© 1974

Carl Ditters von
DITTERSDORF

SYMPHONY in A Minor

LL26 A

Side 1

1. Vivace
2. Larghetto
3. Minuetto
4. Finale

The Frankenland State
Symphony Orchestra
Erich Kloss, conductor

• I Y A r i c h o r • P
NONBREAKABLE LONG PLAYING MICROGROOVE •

Yarrichor

PRINCE LOUIS FERDINAND

of Hohenzollern

LL26 B

Side 2

RONDO FOR PIANO AND ORCHESTRA

Otto A. Graef, piano

The Frankenland State
Symphony Orchestra

Erich Kloss, conductor

NONBREAKABLE LONG PLAYING MICROGROOVE • P



HIGH FIDELITY • UNBREAKABLE

RECUERDOS DEL PASADO
RAFAEL HERNANDEZ Y SU CONJUNTO

Cantan: Chiquitín y Leocadio

ALP 1241

SIDE
(RP-198)

1. SI ME MUERO MADRE MIA—Son Montuno
(Rafael Hernández)
2. TRISTES RECUERDOS—Tango Criolla
(Rafael Hernández)
3. POBRE JIBARITO—Lamento Jíbaro
(Rafael Hernández)
4. PURUPITA—Criolla
(Rafael Hernández)
5. DULCES BESOS—Vals
(Rafael Hernández)
6. A MIS AMIGOS—Canción
(Rafael Hernández)

MADE IN U. S. A.



HIGH FIDELITY • UNBREAKABLE

RECUERDOS DEL PASADO
RAFAEL HERNANDEZ Y SU CONJUNTO
Cantan: Chiquitín y Leocadio

ALP 1241

SIDE 2
(RP-199)

1. ADIOS MUÑEQUITA—Bolero
(Rafael Hernández)
2. MUÑOZ—Canción Bolero
(Rafael Hernández)
3. CUANDO TE VOLVERE A VER—Bolero Danza
(Rafael Hernández)
4. REMINISCENCIA—Canción
(Rafael Hernández)
5. MADRIGAL—Madrigal
(Rafael Hernández)
6. SI PUDIERA—Canción Criolla
(Rafael Hernández)

MADE IN U. S. A.

CERBERUS RECORDS

THE ORIGINAL SOUNDTRACK

ACCADDE AL PENITENZIARIO

music by
NINO ROTA

Side 1
Mono

CST-0205
1982

1. ACCADDE AL PENITENZIARIO
2. ORA D'ARIA
3. RICORDI DI PAESE
4. SOGNI DI UN SECONDINO
5. RECLUSIONE CHE PASSIONE
6. DANZANDO TRA LE SBARRE

an original
 production

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CERBERUS RECORDS

THE ORIGINAL SOUNDTRACK

UN EROE
DEI NOSTRI TEMPI

music by
NINO ROTA

Side 2
Mono

CST-0205
1982

1. UN EROE DEI NOSTRI TEMPI
2. EROICO TOURBILLON
3. DOPO LA SCONFITTA
4. FOX DEI TEMPI ANDATI
5. LIEVI PASSI DI DANZA
6. UN PACCHETTO DI NOCCIOLINE
7. AVVOLTA IN UN BOA GIALLO
8. CAN CAN PER UN EROE

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 production

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DISK ONE
SIDE A
Stereo

RPROLP
4476

**“What It Is”
Violator feat. Busta Rhymes
Clean Version 3:45**

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK ONE
SIDE B
Stereo

RPROLP
4476

“What It Is”
Violator feat. Busta Rhymes

Dirty Version 3:45
Instrumental 3:45

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK TWO
SIDE A
Stereo

RPROLP
4476

“Put Your Hands Up”
Violator featuring LL Cool J
Clean Version 3:45

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK TWO
SIDE B
Stereo

RPROLP
4476

"Put Your Hands Up"
Violator featuring LL Cool J

Dirty Version 3:45

Instrumental 3:45

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK THREE
SIDE A
Stereo

RPROLP
4476

“Grimey”
Violator featuring Noreaga
Clean Version 4:00

From the forthcoming album
Violator The Album V2.0 (1926)

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DISK THREE
SIDE B
Stereo

RPROLP
4476

“Grimey”
Violator featuring Noreaga
Dirty Version (4:00)
Instrumental (4:00)

From the forthcoming album
Violator The Album V2.0 (1926)

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ANGEL EMINENCE



AE-1-34496
STEREO
33-1/3
Direct Metal
DMM™
Mastering

- 1 1-2. Debussy: Ibéria
3. Ravel: Alborada del gracioso

ORCHESTRE NATIONAL
DE LA RADIODIFFUSION FRANÇAISE,
LEOPOLD STOKOWSKI cond.

Recorded in Europe
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ANGEL EMINENCE



AE-2-34496
STEREO
33 1/3

Direct Metal

DMM™
Mastering

2

1. Ravel: Rapsodie espagnole
2. Ibert: Escales (Ports of Call)

1: LONDON SYMPHONY ORCHESTRA
2: ORCHESTRE NATIONAL
DE LA RADIODIFFUSION FRANÇAISE,
LEOPOLD STOKOWSKI cond.

Recorded in Europe
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THE WORLD'S MOST REVERED AUTHORITY ON TONE, PUNK PERFORMANCE AND
PHILIPS

6500 860

33 $\frac{1}{3}$

STEREO

1

0000 000 17

MADE IN England

© 1975

CHOPIN

PIANO TRIO NO. 2, Op. 67

1. SCHERZO - POLONAISSUE - FUGUE AND RONDO
2. ALLEGRO CON BRAVO - 3. ALLEGRETTO - BRILLIANT

BEAUX ARTS TRIO

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PHILIPS

6500 860

33 $\frac{1}{3}$

STEREO

Liber-Southern Ltd

6500 860 37

2

(P) 1976

Made in England

IVES

TRIO

1. Andante moderato
2. Tzigane Presto!
3. Moderato solo piano

BEAUX ARTS TRIO

FAIRMONT

the meadow at dusk

Produced and Mixed by Bryan Russell

Additional engineering by Bryan Russell

© Red Wire Audio, Beltsville, MD

Engineered By Antonio Valenti

© Hinckle Studio, North Haledon, NJ

Side A

All Songs By Fairmont

copyright Avenue Society 2009 ASCAP

- 01 I AM THE MOUNTAIN
- 02 THE KING AND QUEEN
- 03 FROM HIGH ABOVE THE CITY

Mint
400
RECORDS

M4R00/

FAIRMONT

the meadow at dusk

Produced and Mixed by Bryan Russell
Additional engineering by Bryan Russell
© Red Wire Audio, Beltsville, MD
Engineered By Antonio Valenti
© Hinchkraft Studios, North Haledon, NJ

Side B

All Songs By Fairmont
copyright Averice Society 2009 ASCAP

- 04 THE EMBALMER
- 05 THE MOON CONTROLS THE TIDE
- 06 MY ONE AND ONLY ONE

Mint
400
RECORDS

M4R00/

TYLER JON TYLER

33
RPM
STEREO

SLOW FIZZ 01

All songs ©
TYLER JON TYLER

2010.

- THIS SIDE: 1. Tick Tock Tick. 2. Scotland Yard.
3. Locked Out. 4. Castles. 5. Old Enough.
6. Pleasantries. THAT SIDE: 1. Livery Servants.
2. Separate Issue. 3. Teeth. 4. How's About Now.
5. Faster Than Light. 6. Suicide Robot.

slow
FIZZ

OH ONE



L'OISEAU-LYRE

17th CENTURY MOTETS

RECORDING FIRST
PUBLISHED 1961

12" 33 1/3

33 1/3



Side
1

E/T

SOL.60031

O FRÖHLICHE STUNDEN—BUXTEHUDE
MORNING HYMN—PURCELL
VENITE AD ME—SCHÜTZ

PETER PEARS, Tenor

EMANUEL HURWITZ and NONA LIDDELL, Violins

TERENCE WEIL, Cello

GEORGE MALCOLM, Organ and Harpsichord Continuo

LONDON

LONG PLAYING

MADE IN ENGLAND

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STEREO EDITIONS DE L'OISEAU-LYRE

17th CENTURY MOTETS

RECORDING FIRST
PUBLISHED 1961

E/T

ZTT.332

33 $\frac{1}{3}$

Side
2

SOL.60031

AUDITE OMNES—COUPERIN
PARATUM COR MEUM—SCHÜTZ
HERR, NUN LÄSST DU DEINEN DIENER—BUXTEHUDE
(NUNC DIMITTIS)

PETER PEARS, Tenor

EMANUEL HURWITZ and NONA LIDDELL, Violins

TERENCE WEIL, Cello

GEORGE MALCOLM, Organ and Harpsichord Continuo

LONDON

LONG PLAYING

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© 1974

Wolfgang Amadeus Mozart

Motetten KV 420 „Die große Freude“ (2'00")

Motetten KV 438 „Sei Lob und Preis Gott“ (2'27")

Motetten KV 456 „Doch quel diese Freude“ (3'43")

Quintett KV 589b 1 (14'27")

Tourte für 2 Trompeten KV 457

Nr. 4 Praeludium (1'12") - Nr. 6 Menuett (3'58")

Nr. 12 Fughetta (1'48")

ELLY AMELING und ELISABETH COOYMANS, Sopran

PETER VAN DER BILT, Bariton

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES



(P) 1974

Wolfgang Amadeus Mozart

Divertimento KV 438b, III (2'52")

Death R. 2 Männer aus RV 467

Rv. 2 Marcellini (Allegretto) (2'20") - Rv. 3 Longhetto

(3'07") - Rv. 12 Marcellini (2'50")

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES



Motetten KV 346 „Lud zane, luci bellus“ (1'19")

Motetten KV 544 „Erl, nun ist kommen“ (2'22")

Divertimento KV 439b, II (1'37")

Duo für 2 Flöten und Klavier KV 487

No. 7 Adagio (2'07") - No. 10 Rondo (1'30") -

No. 9 Rondo (2'06")

ELLY AMELING und ELISABETH COOYMANS, Sopran
PETER VAN DER BILT, Bassoon

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES



© 1974

Wolfgang Amadeus Mozart

Divertimento KV 479b, IV (1'23")
Notturno KV 437 „Mit leisem Teufelchen“ (5'06")
Divertimento KV 439b, V (1'27")
Duette für 2 Hörner aus KV 587
Nr. 1 Allegro (0'58") - Nr. 3 Andante (1'18") -
Nr. 6 Allegro (1'20")

ELLY AMELING und ELISABETH COOYMANS, Sopran
PETER VAN DER BILT, Bariton

Mitglieder des
NIEDERLÄNDISCHEN BLASERENSEMBLES

KATE HERNANDEZ
KAT. ONLY ONE

SIDE ONE



KATE HERNA
AND
KATE ONLY

SIDE

TWO

NOT FOR SALE

RCA



RCA'S HOTTEST TRACKS
Various

Side 3 Stereo
DJL2-4648-C

- 1 American Music—Pointer Sisters 3:43
- 2 You Don't Want Me Anymore—
Steel Breeze 3:27
- 3 Holdin' On—Tane Cain 3:19
- 4 I Get Excited—Rick Springfield 2:32
- 5 Nobody—Sylvia 3:17
- 6 I'm So Excited—Pointer Sisters
3:50

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NOT FOR SALE

RCA



RCA'S HOTTEST TRACKS

Various

Side 4 Stereo

DJL2-4648-D

- 1 Maneater—Daryl Hall & John Oates
4:30
- 2 Be My Lady—Jefferson Starship 3:54
- 3 Muscles—Diana Ross 3:59
- 4 Whatcha Gonna Do—Chilliwack
3:50
- 5 A Penny for Your Thoughts—
Travares 3:52

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Side A Stereo

ARL1-1011-A

Original Cast Album

Joel Grey in
Goodtime Charley

Music by Larry Grossman;
Lyrics by Hal Hackady

RCA



Red Seal

Overture; History 7:33
Goodtime Charley 4:05
Voices and Visions 4:08
Bits and Pieces 2:45
To Make the Boy a Man 2:46
Why Can't We All Be Nice 3:40

Joel Grey; Ann Reinking; Brad Tyrrell;
Hal Norman; Grace Keagy; Rhoda Butler;
Charles Rule; Peggy Cooper; Nancy Killmer;
Ed Becker and Ensemble

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RCA

Side B Stereo

ARL1-1011-B

Original Cast Album

Joel Grey in
Goodtime Charley

Music by Larry Grossman;
Lyrics by Hal Hackady

Red Seal

Born Lover 3:48

I Am Going to Love

(The Man You're Going to Be) 2:24

Castles of the Loire 3:58

You Still Have a Long Way to Go 2:13

Merci, Bon Dieu 3:05

Confessional 3:08

One Little Year 2:38

I Leave the World 4:23

Finale 1:16

Joel Grey; Ann Reinking;

Richard B. Shull; Susan Browning;

Louis Zorich; Jay Garner

and Ensemble

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COLUMBIA

MASTERWORKS

SCHUBERT

SONATA IN B-FLAT MAJOR
FOR PIANO (Beginning)

LEON FLEISHER, Piano

ML 5061
NONBREAKABLE

SIDE 1
(x“Lp” 32916)

1. I - Molto moderato
2. II - Andante sostenuto
3. III - Scherzo (Allegro vivace con delicatezza)



“COLUMBIA” “MASTERWORKS”



U.S. PATENTS REGD.

J. M. MADE IN U.S.A.

COLUMBIA

MASTERWORKS

SCHUBERT

1. SONATA IN B-FLAT MAJOR
FOR PIANO (Conclusion)
IV - Allegro ma non troppo

ML 5061
NONBREAKABLE

SIDE 2
(x"LP"32917)

SCHUBERT

2. LÄNDLER, Op. 171

LEON FLEISHER, Piano



"COLUMBIA"

MASTERWORKS™



MARCAS REG.

© T.M. MADE IN U.S.A.

VOX

**TRIO IN A MINOR
OPUS 50**

"In Memory Of A Great Artist"
(P. I. Tchaikovsky)

VLP 6530

Side A



1st Movement: Pezzo elegiaco—moderato assai—
allegro giusto

LOUIS KAUFMAN, violinist

KURT REHER, 'cellist

THEODORE SAIDENBERG,

pianist

(6530-A)

* LONGPLAYING MICROGROOVE *

VOX

TRIO IN A MINOR
OPUS 50

"In Memory Of A Great Artist"
(P. I. Tchaikovsky)

VLP 6530

Side B

2nd Movement: Tema con variazioni

3rd Movement: Variazione Finale e coda—allegro
risoluto e con fuoco—andante con moto—lugubre

LOUIS KAUFMAN, violinist

KURT REHER, 'cellist

THEODORE SAIDENBERG,

pianist

(6530-B)

* LONGPLAYING MICROGROOVE *

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Deutsche Grammophon

(LC) 0173

GEMA

Made in West Germany

1

2531 331

STEREO
33

Hector Berlioz
Le Carnaval romain op. 9
Ouverture caractéristique à grand Orchestre
Béatrice et Bénédict. Ouverture
La Damnation de Faust op. 24 Marche hongroise

Camille Saint-Saëns
Le Déluge op. 45
Poème biblique. Prélude

Orchestre de Paris
Violin-Solo: Alain Moglia (4)
Dir.: Daniel Barenboim
© 1981 Polydor International
GmbH

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Vermehrte Aufmerksamung, Siedlung!

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Deutsche Grammophon

(LC) 0173

2

GEMA

Made in West Germany

2531 331

STEREO
33

Camille Saint-Saëns
Samson et Dalila
Bacchanale

Danse macabre op. 40

Poème symphonique d'après une poésie de Henri Cazalis

Paul Dukas

L'Apprenti sorcier

Scherzo d'après une ballade de Goethe

Orchestre de Paris

Violin-Solo: Luben Yordanoff (2)

Dir.: Daniel Barenboim

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FRENCH POPULAR MUSIC ANTHOLOGY

45
RPM
STEREO



APF-S1

"WEDDING"

Sonnerie Nuptiale (Cornemuse et Orgue)

Dialogues entre mère et fille : C'est la bergère Nanette,

Ma mère enfin mariez-moi !, Je suis lasse d'être fille,

Il est pourtant temps, Je voudrais bien m'y marier,

Dis-moi ma fille veux-tu un bonnet ?,

Oh, mariez-moi ma mère !,

La surveille de mes noces

CHORALE FRANCO-ALLEMANDE DE PARIS

Harmonisation et direction

Bernard LALLEMENT

MADE IN FRANCE

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Distribution USA = DOMINUS RECORDS

FRENCH POPULAR MUSIC ANTHOLOGY

45
RPM
STEREO



APF-S 2

"MERRY TABLE SONGS"

Le p'tit vin de Sigournay

Aussitot que la lumière

O tintamarre plaisant

Branle des grues

Un jour m'y promenant en vignes

Buvons bien, nous n'buveons guère

CHORALE FRANCO-ALLEMANDE DE PARIS

Harmonisation et Direction

Bernard LALLEMENT

MADE IN FRANCE

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ГОСТ 5289-73
С10—12923

1 сторона
Гр. 2. 1-20

С. РАХМАНИНОВ (1873—1943)
КОЛОКОЛА

Поэма для симф. оркестра, хора и солистов, соч. 35
сл. Э. По, русский текст К. Бальмонта

1. Allegro ma non tanto
(Слышиши, сани мчатся в ряд)
2. Lento

(Слышиши, свадьбы звон святой, золотой)

АЛЕКСЕЙ МАСЛЕННИКОВ, тенор (1)
ГАЛИНА ПИСАРЕНКО, soprano (2)

Гос. республиканская академ.
русская хоровая капелла им. А. А. Юрлова

Худ. рук. ЮРИЙ УХОВ

Гос. академ. симф. оркестр СССР
Директор ЕВГЕНИЙ СВЕТЛЯНОВ

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МЕЛОДИЯ
СССР
СТЕРЕО
33



АПРЕЛЕВСКИЙ ОРДЕНА ЛЕНИНА ЗАВОД

ГОСТ 5289-73

С10—12924

2 сторона

Гр. 2. 1-20

С. РАХМАНИНОВ (1873—1943)

КОЛОКОЛА

Поэма для симф. оркестра, хора и солистов, соч. 35
сл. Э. По, русский текст К. Бальмонта

3. Presto

(Слышащий воющий набат)

4. Lento lugubre

(Похоронный слышен звон)

СЕРГЕЙ ЯКОВЕНКО, баритон (4)

Гос. республиканская академ.

русская хоровая капелла им. А. А. Юрлова

Худ. рук. ЮРИЙ УХОВ

Гос. академ. симф. оркестр СССР

Дирижер ЕВГЕНИЙ СВЕТЛЯНОВ

philo

OWEN McBRIDE

Side A
Stereo

1005
22:56

- Laweesh Rock (3:58)
© Owen McBride
Locks and Bolts (3:43)
traditional
Red Haired Mary (3:34)
S. McCarthy, Duchess Music
Mary from Dungloe (4:03)
traditional
Matt Hyland (6:20)
traditional

④ 1973

philo records inc

• the barn • north ferrisburg, vermont

philo

OWEN McBRIDE

Side B
Stereo

1005
21:08

The Cruise of the Calabar (2:53)
traditional

I am a Rover and That's Well Known (6:03)
traditional

Goodbye to the Thirty Foot Trailer (4:27)
E. MacColl, Stormking Music

James Connolly (4:38)
traditional

The Patriot Game (5:35)
D. Behan, Essex Music

© 1973

philo records inc

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RECORDS

448 E MARYVIEW TERRACE YORK, PA 17603

THE CLASSIC JAZZ QUARTET

Side A

33 $\frac{1}{3}$ RPM

SOS 1125

1. WOULDN'T IT BE LOVELY

(George Gershwin arranged by Dick Sudhalter)

4:42

2. BLUE RIVER (Bryan Meyer arranged by Dick Sudhalter)

3:05

3. Hallelujah (Youmans Robin Grey,
arranged by Marty Grosz)

3:42

4. THE MOOD THAT I'M IN (Silver Sherman,
arranged and sung by Marty Grosz)

4:28

5. INKA DINKA DOO (Durante Ryan,
arranged by Marty Grosz)

4:38

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RECORDS

540 FAIRVIEW TERRACE, YORK, PA. 17018

THE CLASSIC JAZZ QUARTET

33 1/3 RPM

Side B

SOS 1125

- | | |
|---|------|
| 1. ROSE OF THE RIO GRANDE
<small>(Bukka White, arranged by Marty Grosz)</small> | 3.45 |
| 2. CHLDE (Meet Kahn, arranged by Joe Muralo) | 5.15 |
| 3. A MELODY FROM THE SKY
<small>(Alan Mitchell, arranged by Marty Grosz)</small> | 4.00 |
| 4. HOME NO MORE (Dick Sudhalter) | 4.25 |
| 5. WONDERFUL ONE (Grofe-Terriss-Nieland Whiteman) | 5.25 |

SAVOY

RECORDS

NON-BREAKABLE — 33 1/3 RPM

SAVOY 12197-A

SAVOY 12197-A

"CONCERTO FOR COZY"
COZY COLE

1. JERSEY JUMP OFF
2. STOMPIN' AT THE SAVOY
3. ON THE SUNNY SIDE OF THE STREET
4. JUMP AWHILE
5. OLD MAN RIVER
6. WRAP YOUR TROUBLES IN DREAMS

LONG PLAYING MICROGROOVE

SAVOY

RECORDS

NON-BREAKABLE — 33 $\frac{1}{3}$ RPM

SAVOY 12197-B

SAVOY 12197-B

"CONCERTO FOR COZY"
COZY COLE

1. RIDING THE RIFF
2. FLAT ROCK
3. JEHRICO
4. TALK TO ME
5. CONCERTO FOR COZY
6. NICE AND COZY
7. BODY AND SOUL

LONG PLAYING MICROGROOVE

SOUNDCRAFT

RECORDS



GLENN MILLER
AND HIS ORCHESTRA

SUNSET SERENADE
PROGRAM
December 27-1941

LP-1006

SIDE ONE

HERE WE GO AGAIN
THE WHITE CLIFFS . . OF DOVER
JINGLE BELLS
INTRODUCTION TO A WALTZ
THIS IS NO LAUBAING MATTER
OH SO GOOD
TUXEDO JUNCTION

SOUNDCRAFT

RECORDS

GLENN MILLER
AND HIS ORCHESTRA

SUNSET SERENADE
PROGRAM
December 27-1941

LP-1006

SIDE TWO



IT'S GREAT TO BE AN AMERICAN
CHATTANOOGA CHOO CHOO
PAPA NICCOLINI
THIS TIME THE DREAM'S ON ME
DEAR ARABELLA
ELMER'S TUNE
KEEP 'EM FLYING
CLOSING

HECHO EN VENEZUELA POR VELVET DE VENEZUELA S.A.

H A M B R E
Blanca Rosa Gil



LFV-10-1276-A

- 1 - HAMBRE (Rosendo Montiel) 2 - CONCRETATE
2:28 (Chelique Sarabia) 3 - REBELDIA 3:10 (Is-
magi Beltran) 4 - ESO ES MENTIRA 2:28
(M. Griver) 5 - CELOSA 3:37 (M. S.
Acuña) 6 - LAMENTO BORIN-
CANO 2:50 (R.
Hernández)

Orquesta, Arr. y Dirección.: Porfirio
Jiménez
P. 1.980

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HECHO EN VENEZUELA POR VELVET DE VENEZUELA S.A.

H A M B R E
Blanca Rosa Gil



LPV-10-1276-B

- 1 - MIENTES 2:26 (A. Condecury Maru)
- 2 - AMOR GITANO 2:10 (Hector Flolz Ozuma)
- 3 - DIME TU PRECIO 2:34 (Victor M. Matos)
- 4 - NADA MAS 3:04 (Carlos Borges)

5 - CARINITO AZUCARADO

2:05 (E. Ceron) 6 - QUIS-

QUEYA 2:47 (R.
Hernández)

Orquesta, Arr. y Dirección.: Porfi

Jiménez

P. 1.980

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polydor

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MILLIE JACKSON & ISAAC HAYES



PD-1-6229

STEREO

56

SIDE 1

(PD-1-6229 A)
Intl. #2480 516

1. SWEET MUSIC, SOFT LIGHTS, AND YOU 4:24
(K. Williams/M. Kent/J.R. Bailey) (BMI)
2. FEELS LIKE THE FIRST TIME 4:03
(M. Jones) (ASCAP)
3. YOU NEVER CROSS MY MIND 3:55
(R. Van Hoy/D. Allen/C. Putman) (BMI)
4. LOVE CHANGES 3:52
(L.J. Crawford/N. Pigford) (BMI)
5. I CHANGED MY MIND 4:08
(N. Dolph/M. Green) (ASCAP)

Produced by Millie Jackson and Brad Shapiro
for Keishval Enterprises, Inc.

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MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019



Polydor

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MILLIE JACKSON & ISAAC HAYES
ROYAL RAPPIN'S



PD-1-6229
STEREO
56

SIDE 2
(PD-1-6229 B)
Intl. #2480 516

1. DO YOU WANNA MAKE LOVE 4:24
(P. McCann) (ASCAP)
2. IF I HAD MY WAY 6:03
(T. Seals/E. Setser/M. Jackson) (BMI)
3. IF YOU HAD YOUR WAY 3:15
(T. Seals/E. Setser/M. Jackson) (BMI)
4. YOU NEEDED ME 4:45
(R. Goodrum) (ASCAP)

Produced by Millie Jackson and Brad Shapiro
for Keishval Enterprises, Inc.

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**JOAN JETT
AND THE BLACKHEARTS**

BLACKHEART RECORDS

TM

33½ RPM
STEREO
© 1986 CBS Inc



CBS
ASSOCIATED LABELS

ROADRUNNER

-J. Richman-

Taken From The CBS Associated Blackhearts Lp
GOOD MUSIC BFZ 40544

Publisher Model Love Songs (ASCAP)

Produced by Ken Laguna & Thom Panzino

FOR AOR ONLY

**DEMONSTRATION
NOT FOR SALE**

Manufactured and distributed by CBS Records CBS Inc | 51 W 52 Street New York N.Y.

**JOAN JETT
AND THE BLACKHEARTS**

1. YOU GOT ME FLOATIN' 3:30**

J. Hendrix

Publisher: Bell Atlantic Music/Chippell & Co., Inc. (ASCAP)



BLACKHEART RECORDS

TM

33½ RPM

STEREO

ZAS 2559
XSS 175545
© 1986 CBS

CBS

ASSOCIATED LABELS

2. THIS MEANS WAR 3:37**

J. Jett B. Hargan Jr. K. Laguna

Publisher: Lagunita Music & Filmworks Corp.

Screen Gems EMI Music (BMI)

Taken From The CBS Associated Blackhearts LP

"GOOD MUSIC" BFZ 40544

Produced by Mark S. Berry Thom Pazurzio Ken Laguna*

Produced by Ken Laguna & Thom Pazurzio**

FOR AOR ONLY

**DEMONSTRATION
NOT FOR SALE**

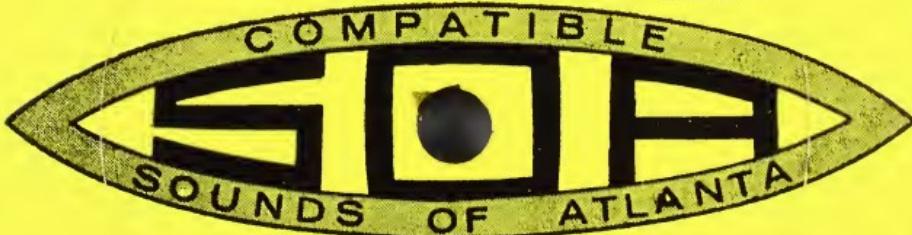
Manufactured and distributed by CBS Records CBS Inc 51 W 52 Street New York N.Y.

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FIRST ANNIVERSARY SOUNDS
OF ATLANTA GOSPEL SINGING
TREBLE-AIRES - THE CHORD-AIRES
SINGING FOSTERS - DALE TRIO

S.O.A.-1061-1

33 $\frac{1}{3}$ RPM
SIDE I



Treble-Aires

1. Wayfaring Stranger - P. D.
2. Heavenly Highway - Loretta Seel
3. Heaven Some Sweet Day - Truman Darnell

The Chord-Aires

1. I Wouldn't Take Nothing For My Journey - Goodman - Jimmie Davis Music Co.
2. I'm Nearer Home - Stamp-Baxter
3. That Heavenly Home

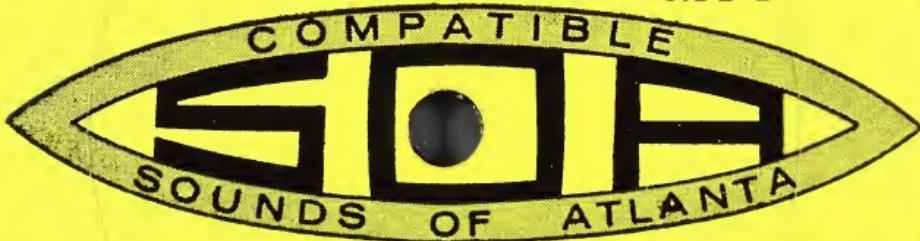
ATLANTA SOUND RECORDING STUDIOS INC.

THE COMPATIBLE SOUNDS OF ATLANTA

FIRST ANNIVERSARY SOUNDS
OF ATLANTA GOSPEL SINGING
TREBLE-AIRES - THE CHORD-AIRES
SINGING FOSTERS - DALE TRIO

S.O.A.-1061-2

33 $\frac{1}{3}$ RPM
SIDE 2



Singing Fosters

1. Little Is Much - Mrs. T. W. Suffield
2. Swing Down Chariot - York
3. Old Fashioned Meeting - Gaither

Dale Trio

1. The Old Gospelship - P. D.
2. The Upper Room
3. He Whispers Sweet Peace To Me - Ramsey

ATLANTA SOUND RECORDING STUDIOS INC.

COMMODORE

THE LEIDERKRANZ SESSIONS—

EDDIE CONDON

EDDIE CONDON AND HIS BAND

I CAN'T GONNA BEE MOHILY + NONE OF
MY BUSINESS + BINGO (With Eddie Wilcox) 2:22
I CAN'T GONNA GIVE YOU UP! + NONE OF
MY BUSINESS + BINGO (With Eddie Wilcox) 2:22

XFL 15355
MONO

AM 15355
SIDE 1

1. STRUT YOUR STUFF (With Eddie Wilcox) 3:00
2. STRUT YOUR STUFF (With Eddie Wilcox) 3:01
3. I CAN'T GIVE YOU UP! (With Eddie Wilcox) 2:25
4. I CAN'T GIVE YOU UP! (With Eddie Wilcox) 2:25

COMMODORE

THE
LEIDERKRANZ SESSIONS—
EDDIE CONDON

EDDIE CONDON AND HIS BAND

1. GEORGIA GRIND (Williams-Alien) 2:53
2. GEORGIA GRIND No. 2 (Williams-Alien) 2:56
3. OH, SISTER AIN'T THAT HOT (White-Condon-Dorvald) 2:57

XPL 15355
MONO

BM 15355
SIDE 2

4. OH, SISTER AIN'T THAT HOT No. 3 (White-Condon-Dorvald) 2:48
5. DANCING FEEL (Wayne-Smith-Whitely) 2:47
6. DANCING FEEL - No. 2 (Hyde-Smith-Whitely) 2:50
7. YOU BE SOME PRETTY GIRL (Williams) 2:51
8. YOU BE SOME PRETTY GIRL No. 2 (Williams) 2:53

1000
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TWO FRIENDS

V.P.
RECORDS

SIDE A

SIR 006

Arranged/
Produced by:
M. Bennett
P. Lindsay

"Musically
Touching
the
World"

*Division of SHADOWS
International, Inc.*

Distributed by:
V.P. RECORDS
170-21 Jamaica Ave.
Jamaica, N.Y. 11432
(718) 291-7058
(800) 441-4041

Published By
*Shadows International Music,
B.M.I.*

DREAMING

Brian Gold, Tony Gold & Tuffist
BRIAN/TONY GOLD & TUFFIST

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TWO FRIENDS

RECORDS

SIDE B

SIR 006

Arranged/
Produced by:
M. Bennett
P. Lindsay

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VERSION

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COOLDSSPECKS

NEUROPLASTICITY



STEREOPHONIC

SIDE 1

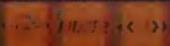
A BROKEN MEMORY
BODIES AT BAY
OLD KNIVES
A QUIET CHILL
EXIT PLAN

987.1

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COOLDDSPECKS

NEUROPLASTICITY



SIDE 2
LET LOOSE THE DOGS
ABSISTO
LIVING SIGNS
A FORMAL INVITATION
A SEASON OF DOUBT

9887-1

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Collectables

HARLEM HOLIDAY: New York Rhythm & Blues - Volume Two

SEND FOR
FREE
CATALOG

COL 5052
SIDE ONE

1. THE GIRL NEXT DOOR - Earl Lewis And The Channels - (Lewis-Robinson) - Fire (BMI)
2. WHILE OUR HEARTS ARE YOUNG - The Federals -
(Harrison-Robinson) - Maggie Music (BMI)
3. WHAT DO YOU DO (To Make Me Love You So) - The Topps -
(L. Green-H. Green) - Bob-Dan Music (BMI)
4. PLEASE TELL THE ANGELS - Lewis Lymon & The Teenchords -
(Robinson-Barrett-Lymon) - Fire (BMI)
5. HOW COULD YOU - The Mello Moods - (Turnero) - Bob-Dan (BMI)
6. TRUE LOVE - The Scarlets - (Paris-Hopkins) - Bob-Dan (BMI)
7. COME TO ME - The Quadrilles -
(Williams-Robinson) - Spinning Wheel Mus. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



HARLEM HOLIDAY: New York Rhythm & Blues - Volume Two

SEND FOR
FREE
CATALOG

COL 5052
SIDE TWO

1. MY DIANE - The Charts - (Grier-Robinson) - Everlast (BMI)
2. ON YOUR MARK - The "C" Notes - (Dixon-Lynn) - Everlast Pub. (BMI)
3. MY HEART IS SAD - Earl Lewis And The Channels - (Lewis-Robinson) - Fire (BMI)
4. CORA LEE - Little Bobby Rivera & The Hemlocks - (Jefferson-Robinson) - Fire (BMI)
5. CLOSE YOUR EYES - The Pretenders - (Duncan-Robinson) - Spinning Wheel (BMI)
6. MAGIC MIRROR - The Whirlers - (Dunn) - Spinning Wheel (BMI)
7. COME NEXT SPRING - The Extremes - (Extremes) - Everlast (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

**CREED
RECORDS**

GARDENS, NOT BATTLEFIELDS
HARRISON JOHNSON and
THE LOS ANGELES COMMUNITY CHOIR

NOT FOR SALE

Promotional
Copy

SIDE ONE

Produced By:
Shannon Williams

STEREO
CR-3103-A
'P.C) 1981
NASHBORO

1. MAKE MORE LOVE (DON'T MAKE WAR) 3:38
Hubert Heard/ Bankrupt Music Company
2. I'M SO THANKFUL 3:42
Henry Jackson/ Candor Music Company
3. NEVER ALONE 2:46
(PD)
4. GOD'S WAY 3:43
Harrison Johnson/ Excellorec Music Co. BMI
5. THANK YOU LORD FOR
SAVING MY SOUL 3:02
(PD)

CREED RECORDS

**GARDENS, NOT BATTLEFIELDS
HARRISON JOHNSON and
THE LOS ANGELES COMMUNITY CHOIR**

NOT FOR SALE

Promotional
Copy

SIDE TWO

Produced By:
Shannon Williams \\

**STEREO
CR-3103-B
(P.C) 1981
NASHBORO**

1. HELP US MASTER 4:12
Henry Jackson/Candor Music Company
2. LET JESUS LEAD YOU 3:29
(PD)
3. IT'S YOUR LIFE 3:27
Henry Jackson/ Candor Music Company
4. IT'S A SHAME
(IF YOU DON'T GIVE YOUR LOVE TO HIM) 3:00
(PD)
5. GIVE US PEACE 2:42
Harrison Johnson/Excellorec Music Company BMI

R. D.
Jerry Byrd

STEEL GUITAR FAVORITES

Steel Guitar Vintage Classics

SIDE 1

VINTAGE CLASSICS
No. 2

1. Steelin' The Blues
2. Steel Guitar Rag
3. Cocoanut Grove
4. Texas Playboy Rag
5. Limehouse Blues
6. The Jitterbug Waltz

Jerry Byrd

STEEL GUITAR FAVORITES

Steel Guitar Vintage Classics

SIDE 2

VINTAGE CLASSICS
No. 2

1. Panhandle Rag
2. Steelin' The Chimes
3. Wang Wang Blues
4. Georgia Steel Guitar
5. Wabash Wah Wah Blues
6. Gold Coast Blues

TANGO MANIA

- 1 EL CHOCLO (Tango) (A.G. Villoldo-C. Marambio Catán-E.S. Discépolo) 3:45
- 2 NOSTALGIAS (Tango) (Enrique Cadicamo-Juan Carlos Cobian) 3:47
- 3 LA YUMBA (Tango) (Osvaldo Pugliese) 2:47

Lado A
Stereo
IL7-7502-A

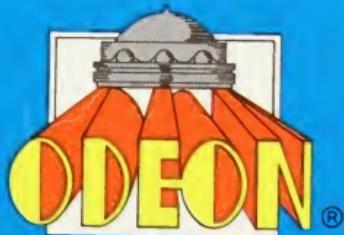


- 4 ORGULLO CRIOLLO (Tango)
(Julio De Caro-Pedro Laurenz) 3:44
 - 5 LA PUNALADA (Milonga)
(Pintin Castellanos-Esteban C. Flores) 2:48
 - 6 CUESTA ABAJO (Carlos Gardel-Alfredo Le Pera) 3:20
- 1,2,4,5: Sexteto Mayor 3: Osvaldo Pugliese
6: Carlos Gardel
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TANGO MANIA

- 1 QUEJAS DE BANDONEON (Tango)
(Juan de Dios Filiberto) 3:27
- 2 UNO (Tango) (Mariano Mores-
Enrique Santos Discepolo) 4:22
- 3 MI NOCHE TRISTE (Tango)
S. Castriota-P. Contursi) 3:30

Lado B
Stereo
IL7-7502-B



- 4 TAQUITO MILITAR (Milonga)
(Mariano Mores) 2:22
- 5 ADIOS NONINO (Tango)
(Astro Piazzolla) 4:00
- 6 RUBIAS DE NEW YORK (Fox-Trot)
(Carlos Gardel-Alfredo Le Pera) 2:22

1,2,4,5: Sexteto Mayor 3: Osvaldo Pugliese
6: Carlos Gardel

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Collectables

HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side One

1. EVERY DAY OF THE WEEK - THE STUDENTS - (P. Tyus) - Vance Music (BMI)
2. MARY LEE - THE RAINBOWS - (Rainbows) - Bob-Dan (BMI)
3. ZOOM ZOOM ZOOM - THE COLLEGIANS - (Hayes-Jackson-Winley) - Ethel Byrd-Ninny (BMI)
4. DANCE GIRL - THE CHARTS - (L. Cooper) - Everlast (BMI)
5. TONIGHT - THE LOVE NOTES - (Holland-Johnson-Robinson) - Everlast (BMI)/Pollard Music
6. LITTLE BOY AND GIRL - THE KODAKS - (McKinnon-Robinson) - Everlast (BMI)
7. LYDIA - LEWIS LYMON & THE TEENCHORDS
(Lymon-Robinson) - Fire (BMI)
8. WHILE WALKING - THE FABULAIRES
(Stanley-Uniman-Green-Davis) - G & H Music (BMI)
9. NEVER LET YOU GO - THE FIVE DISCS
(Five Discs) - Original Music (BMI)
10. BING BONG - THE SILHOUETTES
(Silhouettes) - X. Williams (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side Two

1. TRICKLE TRICKLE - THE VIDEOS - (Videos-Henderson) - G & H Music (BMI)
2. LET'S GO FOR A RIDE - THE COLLEGIANS - (Harlan-Jackson) - Sylvia (BMI)
3. HEY GIRL - THE PERFECTIONS - (Perfections) - Crimson Pub. (BMI)
4. FINE FINE FRAME - THE CONTINENTALS - (Hicks-Robinson) - Spinning Wheel (BMI)
5. COUNTING THE STARS - THE LADDERS - (Cooper-Robinson) - Everlast (BMI)
6. DARLING - THE DEBONAIRES - (E. Claud - W. Jackson) - Lowery Music (BMI)
7. THE CLOSER YOU ARE - THE MAGNIFICENT FOUR
(M. Robinson-M. Lewis) - Spinning Wheel Music (BMI)
8. ALWAYS BE FAITHFUL - THE MONARCHS
(Monarchs-Furgess-Kornegay) - Flame (BMI)
9. SO WHY - THE BOB CHORDS
(Hamilton-Johnson-Robinson) - Everlast (BMI)
10. OO-WEE BABY - THE IVY-TONES
(Ivy-Tones) - Carney Music (BMI)

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Collectables

HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side Three

1. RAMA LAMA DING DONG - THE EDELS - (G. Jones, Jr.) - Jumbo Music/Twin Music, Inc., (BMI)
2. BIM BAM BOOM - THE EL DORADOS - (Jones) - Tollie (BMI)
3. HEY LITTLE SCHOOL GIRL - THE PARAGONS - (Paragons-Winley) - Ninny Music (BMI)
4. ZOOP - THE CHARTS - (L. Cooper-C. Johnson) - Pollard Music Inc./Everlast Pub. (BMI)
5. PICTURE OF LOVE - THE CONTINENTALS
(Hicks-Robinson) - Spinning Wheel (BMI)
6. OH GEE, OH GOSH - THE KODAKS - (Kodaks) - Fire (BMI)
7. LONG TALL GIRL - THE CARNATIONS
(Junis McKeithen-Malu Rene) - Lescap Music (BMI)
8. HONEY HONEY - LEWIS LYMON & THE TEENCHORDS
(Robinson-Barrett) - Fire (BMI)
9. DREAMS ARE FOR FOOLS - THE REVALONS
(Simpkins-Carter) - Don Music Co. (BMI)
10. TIME MAKES YOU CHANGE - THE DELLS
(M. McGill) - Conrad (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



HARLEM, N.Y.
The Doo-Wop Era

SEND FOR
FREE
CATALOG

COL-7001
Side Four

1. BABALU'S WEDDING DAY - THE ETERNALS - (Girona-Martin-Miranda) - Martin Manor Pub. (BMI)
2. FALSE ALARM - THE REVELS - (Salvador-Colclugh) - Arc Music Corp. (BMI)
3. HONG KONG - THE QUINNS - (Quinns-Coleman-Winley) - Ethel Byrd-Ninny (BMI)
4. HOT DOG DOOLY WAH - THE PYRAMIDS - (Richard Van Dyke) - Saxon Music Corp (BMI)
5. NOW - THE VELTONES - (Brown) - Lost Nite Music (BMI)
6. RUN AROUND BABY - THE KODAKS - (Kodaks) - Fire (BMI)
7. I'M NOT TOO YOUNG TO FALL IN LOVE -
LEWIS LYMON & THE TEENCHORDS - (Cook) - Hill & Range (BMI)
8. CORA LEE - LITTLE BOBBY RIVERA & THE HEMLOCKS
(Jefferson-Robinson) - Fire (BMI)
9. FAT-FAT-FATI MOM-MI-O - THE CHALETS
(Chalets) - Ro-Jo Pub. Co. (BMI)
10. DON'T LEAVE ME - THE MAGNIFICENTS
(P. Boyd-L. Reed) - Tollie (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



RELI C

THE UNIVERSALS

LP 5006

SIDE A

1. AGAIN
2. GOOD LOVING
3. THE LOVE I LONG FOR
4. THAT'S MY BABY
5. EBBTIDE
6. DEAR LORD
7. TEARS IN MY EYES



RELIC

THE UNIVERSALS

LP 5006

SIDE B

1. DEAR RUTH
2. THAT'S MY BABY
3. LOVE IS A RIVER
4. HAVE MERCY BABY
5. I'LL BE SATISFIED
6. DON'T LEAVE ME THIS WAY
7. MONEY HONEY



Collectables

HARLEM HOLIDAY:
New York Rhythm & Blues - Volume One

SEND FOR
FREE
CATALOG



COL 5051
SIDE ONE

1. CASTLE IN THE SKY - The Bop Chords - (Harriston-Dailey-Johnson) - Everlast (BMI)
2. MY DARLING TO YOU - The Bop Chords - (Harriston-Dailey-Johnson) - Everlast (BMI)
3. WHEN I WOKE UP THIS MORNING - The Bop Chords -
(Smarr-Ivey-Johnson-Robinson) - Everlast (BMI)
4. I REALLY LOVE HER SO - The Bop Chords -
(Hamilton-Johnson-Robinson) - Everlast (BMI)
5. SO WHY - The Bop Chords - (Harriston-Johnson-Robinson) - Everlast (BMI)
6. BABY - The Bop Chords - (Harriston-Johnson-Robinson) - Everlast (BMI)
7. MARY - The Thunderbirds - (Ruffib-Bowden-Robinson) - Everlast (BMI)
8. IN MY THUNDERBIRD - The Thunderbirds -
(Ruffib-Bowden-Robinson) - Everlast (BMI)

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HARLEM HOLIDAY: New York Rhythm & Blues - Volume One

SEND FOR
FREE
CATALOG

COL 5051
SIDE TWO

1. LORRAINE - The Harmonaires - (Holland-George-Johnson) - Everlast (BMI)
2. COME BACK - The Harmonaires - (Holland-George-Johnson) - Everlast (BMI)
3. UNITED - The Love Notes - (Hicks-Johnson-Robinson) - Pollard-Everlast (BMI)
4. TONIGHT - The Love Notes - (Holland-Johnson-Robinson) - Pollard-Everlast (BMI)
5. DON'T GO - The Love Notes - (J. Hicks-C. Johnson) - Everlast (BMI)
6. IF I COULD MAKE YOU MINE - The Love Notes -
(J. Hicks-C. Johnson) - Everlast (BMI)
7. TONIGHT - The Pretenders - (Melvin-Duncan) - Everlast (BMI)
8. I LOVE YOU SO - The Pretenders - (Jones) - Everlast (BMI)
9. COUNTING THE STARS - The Ladders - (Cooper-Robinson) - Everlast (BMI)
10. I WANT TO KNOW - The Ladders -
(Cooper-Robinson) - Everlast Mus. (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



UNITED ARTISTS RECORDS

JIMMY
ROSELLI

SIDE I
STEREO
UAS-5641
Produced by
LeRoy Holmes

Simmo 'E Napule
... Paisà

1. SIMMO 'E NAPULE ... PAISA • 3:54
(Fiorelli/Valente)
2. CONNOLA D'AMMORE • 3:13
(F. Fiore/G. Lama)
3. NUN'A PENZO PROPRIO CCHIU • 2:56
(V. Capillo/G. Lama)
4. VIERNO • 3:40
(A. DeGregorio/Acampora)
- *5. VINT'ANNE • 3:50
(Della Gatta/Matassa)
6. MUNASTERIO 'E SANTA CHIARA • 4:51
(M. Galdieri/A. Barberis)

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*Published by Italmusic Edizioni
Musical SDRM
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UNITED ARTISTS RECORDS

JIMMY
ROSELLI

SIDE 2

STEREO

UAS-5641

Produced by
LeRoy Holmes

Simmo 'E Napule
... Paisà

1. ARIA 'E PUSILLECO • 2:52
(L. DeMartino/D. Furno)
2. AVEMMARIA • 3:52
(C. DeFlavis/G. Lama)
3. DIMME ADDO STAJE • 3:30
(E. Barile/E. V. DiGianni)
4. PECCHE SI FEMMENA • 4:55
(M. & C. Salerni)
5. PASSIONE ARDENTE • 3:33
(A. DeGregorio/G. Rossetti)
6. CIENTO CATENE • 4:09
(A. Chiarazzo/R. Ruocco)

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Power House
IMAGINATIONS
of the Caribbean

IMA-1006
Music Published By:
The Imaginations

SIDE A
33 1/3 RPM
Brown Sugar
Production

- 1.-Jump With The Imagi 6:07
(Alphonso Demming "Platts")
- 2.-Gemme Pan 3:20
(Steve Tyrell)
- 3.-Cha Cha Cha 4:05
(Funk Gums)

Dist. By: BROWN SUGAR PRODUCTION, INC. P.O. BOX 8769 St. Thomas U.S.V.I. 00801/Ph.(809)776-2248



Power House
IMAGINATIONS
of the Caribbean

IMA-1006
Music Published By:
The Imaginations

SIDE B
33 1/3 RPM
Brown Sugar
Production

- 1.-Jockey Style 6:39
(Sergio "Messiah" Feliciano)
- 2.-Hard Core Soca 4:34
(Darl Scott / Wilfredo Michael)
- 3.-Hands On You Kimbo 6:01
(George (Val) Whyte)

Dist. By: BROWN SUGAR PRODUCTION, INC. P.O. Box 8769 St. Thomas U.S.V.I. 00801/Ph.(809)776-2248

NUTRICIZE

Recording Co., Inc.

NUTRICIZE WITH GWENDOLYN BYE

SIDE A

DM 82029 A

1. THIS IS FOR ME/BREATHING AND PUMPING 4:49
by: ANN S. CLARK
2. WHEN I'M LOVING YOU/FLEXIONS 4:36
by: NATHANIEL WILKIE / PHIL HURTT
3. WORK THAT BODY OUT/BICYCLE 4:24
by: ANN S. CLARK / PHIL HURTT
4. DON'T TAKE IT AWAY/REST AND STRETCH 4:51
by: ANN S. CLARK / PHIL HURTT
5. LADY BLUE/SITTING EXERCISES 4:07
by: NATHANIEL WILKIE / PHIL HURTT

All songs published by:
P.H. Factor Music/BMI

NATIONALLY DISTRIBUTED BY NLDC, PHILA., PA.

NUTRIMIZE

Recording Co., Inc.

NUTRIMIZE WITH GWENDOLYN BYE

SIDE B

DM 82029 B

1. AH-OOH/TUG OF WAR 4:00
by: PHIL HURTT/ANN S. CLARK/NATHANIEL WILKIE
2. WILL YOU BE THERE? /HIP ROLLS 4:32
by: PHIL HURTT/ANN S. CLARK
3. BE YOURSELF/BOUNCE AND STRETCH 4:43
by: PHIL HURTT
4. YOUR TUMMY'S TAKING OVER/MARCH AND JOG 4:27
by: D. EVANS/PHIL HURTT
5. ANNIE'S LOVE SONG/
BODY SWINGS AND ARM REACH 5:05
by: ANN S. CLARK/PHIL HURTT

All songs published by:
P.H. Factor Music/BMI

NATIONALLY DISTRIBUTED BY NLDC, PHILA., PA.



SIDE ONE

FF 460

**BELL AND SHORE
LITTLE MOVIES**

1. PRETTY PLAINS GIRL 5:00
(N. Bell/Smimming Bird Music/ASCAP)
2. MUCH TOO YOUNG TO DIE 2:35
(R. Gabbard/Acuff-Rose/BMI)
3. THE OUTLAW SAM BASS 5:40
(N. Bell/Smimming Bird Music/ASCAP)
4. MEXICAN EYES 5:20
(N. Bell/1010 Tunes/ASCAP)
5. HONORARY TEXAN 3:32
(N. Bell/Smimming Bird Music/ASCAP)
6. RENO'S GONE 3:15
(N. Bell/Smimming Bird Music/ASCAP)

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SIDE TWO

FF 460

BELL AND SHORE LITTLE MOVIES

1. EVERY TIME I'M CRYING 3:33
(N. Bell/1010 Tunes/ASCAP)
2. INTERSTELLAR CATTLE CALL 3:48
(N. Bell/Swimming Bird Music/ASCAP)
3. BILLY JOE MEXICO 3:45
(N. Bell/Swimming Bird Music/ASCAP)
4. GULF COAST BLUES 3:09
(C. Williams)
5. HE'S BEEN DRUNK EVER SINCE HIS WIFE
WENT PUNK (N. Bell/Swimming Bird Music/ASCAP) 4:30
6. BARELY 20 PROOF 5:06
(N. Bell/Swimming Bird Music/ASCAP)

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CSPS 1671
(CSPS 1671A)
(AE1-1010)

33 1/3 RPM
SIDE ONE
STEREO

ROCK & ROLL
IS HERE TO STAY

1. MR. LEE -The Bobbettes-
2. SUGAR SHACK -Jimmy Gilmer-
3. HUSHABYE -The Mystics-
4. ONE FINE DAY -Chiffons-
5. YOU CAN'T SIT DOWN
-Dovells-

MADE IN CANADA



CSPS 1671
(CSPS 1671B)
(AE1-1010)

33 1/3 RPM
SIDE TWO
STEREO

ROCK & ROLL
IS HERE TO STAY

1. ROCKIN' ROBIN -Bobby Day-
2. SINCE I FELL FOR YOU -Lenny Welch-
3. GO JIMMY GO -Jimmy Clanton-
4. THE STROLL -The Diamonds-
5. MY GUY -Mary Wells-

MADE IN CANADA

KEVIN LYTTLE

"TURN ME ON"

Includes
Remix featuring Spragga Benz

KEVIN LYTTLE

TURN ME ON

Arnold Hennings, Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin Scandrick,
Courtney Douglas Sills, K. Lyttle, Raeon Primus; EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music, C. Sills Publishing, ASCAP,
EMI Music Publishing Ltd.

A

33 1/3 RPM



0 - 8374 - 0



1. Album Version 3:13
2. Club Mix 3:58
3. Album Instrumental 3:13

Produced by Adrian Bailey at Sky Studio, courtesy of Classic Vibes.

Additional Production and Mix by Jeremy Wheatley for 365 Artists

This composition embodies portions of "All My Love" written by Arnold W Hennings,
Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin E Scandrick, Courtney Douglas Sills,
published by EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music and C. Sills Publishing. (ASCAP)

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0-88374

KEVIN LYTTLE

TURN ME ON

Arnold Hennings, Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin Scandrick,
Courtney Douglas Sills, K. Lyttle, C. Grant; EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music, C. Sills Publishing, ASCAP,
EMI Music Publishing Ltd, Spragga Benz Music, BMI

B

33 1/3 RPM



1. Remix Feat. Spragga Benz 3:20
2. Remix Instrumental 3:20

Produced by Jeremy Harding for 2 Hard Productions Ltd.

This composition embodies portions of "All My Love" written by Arnold W Hennings,
Daron Tavaris Jones, Michael Keith, Quinnes Parker, Marvin E Scandrick, Courtney Douglas Sills,
published by EMI April Music Inc., Beane Tribe Publishing, Inc.,
Justin Combs Publishing Company, Inc., Da 12 Music and C. Sills Publishing, (ASCAP)

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0-88374



"TEMPTED TO TOUCH"

Single from Rupee's debut Atlantic album

1 ON 1

In stores October 12th

RUPEE

The New Soul of Soca

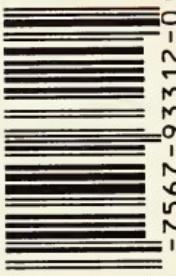
RUPEE

TEMPTED TO TOUCH

(Rupert Clarke and Darron Grant) EMI Music Pub (U.K.) PRS, Underground Music

A

33 1/3 RPM



0 - 7567 - 93312 - 0 5



1. Album Version 3:42
2. Instrumental 3:42

Produced by: Darron Grant For Underground Studios
Mixed by: Darron Grant

©

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0-93312

RUPEE

TEMPTED TO TOUCH

(Rupert Clarke, Salaam Remi, Darren Grant) EMI Publishing (U.K.) PRS, Salaam Remi Music ASCAP
Admin. EMI Music, Underground Music

B

33 1/3 RPM



0 - 7567 - 93312 - 0 5



1. BOOMTUNES Remix 3:44
2. BOOMTUNES Remix Instrumental 3:44

Produced by: SALAAMREMI.COM

Mixed by SALAAMREMI.COM and Gary "Mon" Noble

Contains Portions of "Golden Seal" (an original rhythm by Salaam Remi)

Published by Salaam Remi Music Administered by EMI Music Publishing

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0-93312

VANGUARD RECORDINGS FOR THE CONNOISSEUR

STEPHEN C FRAVENTHAL
412 N RIDGE ST
PORT CHESTER NY 10573

THE NEWPORT FOLK FESTIVAL, 1964
Evening Concerts, Vol. 1

PETE SEEGER

1. Oh Mary Don't You Weep 4:25
2. Never Wed an Old Man 2:25

VRS-9184-A
XTV 105551

Side One

SLEEPY JOHN ESTES

3. Corinna 2:35
- BUFFY SAINTE-MARIE
4. Melora 3:05
5. Cod'in'e 4:35
- JOSÉ FELICIANO
6. La Bamba 2:42
7. El Pastor 2:22
8. I'm Satisfied with My Babe 1:55

Copyright 1965

Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.



RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE NEWPORT FOLK FESTIVAL, 1964

Evening Concerts, Vol. 1

RODRIGUEZ BROTHERS

1. Yo Soy Negro 2:45

VRS-9184-B

XTV 105552

Side Two

PHIL OCHS

2. The Power and the Glory 2:00
3. Draft Dodger Rag 2:15

FRANK PROFFITT

4. Tom Dooley 2:20
5. Moonshine Still 1:50

JIM KWESKIN AND THE JUG BAND

6. I'm a Woman 3:50
7. Sadie Green 2:45
8. My Gal 3:18

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Recorded in U.S.A.



Special Products

RCA

Candlelite Music,
Inc. Proudly
Presents



The Legendary Magic Of
Eddy Arnold



Side A Stereo
DVL1-0419-A

- 1 Turn The World Around
- 2 Gonna Find Me A Blue Bird
- 3 Then You Can Tell Me Goodbye
- 4 Anytime
- 5 Make The World Go Away
- 6 Just Call Me Lonesome
- 7 The Tip Of My Fingers
- 8 Gettin' Out
- 9 I Want To Go With You
- 10 Somebody Like Me

1,3,7,9,10, ARRANGED & CONDUCTED BY
BILL WALKER 2, WITH CHARLIE GREEN'S
ORCHESTRA 4, THE TENNESSEE PLOWBOY AND
HIS GUITAR 6, 8 HIS GUITAR

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Special Products

RCA

Candlelite Music,
Inc. Proudly
Presents

The Legendary Magic Of
Eddy Arnold



Side B Stereo
DVL1-0419-B

- 1 Lonely Again
 - 2 I've Been Thinking
 - 3 What's He Doin' In My World
 - 4 A Little Heartache
 - 5 Misty Blue
 - 6 May The Good Lord Bless And Keep You
 - 7 Cowboy
 - 8 I Really Don't Want To Know
 - 9 Molly
 - 10 You Don't Know Me
- 1,5, Arranged & Conducted by Bill Walker
2, & His Guitar 6,8, The Tennessee Plowboy
and his Guitar 7, Strings Arranged by
Bill McElhinney 9, & The Needmore Creek
Singers 10, with Orchestra & Choir
Conducted by Charles Grean

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AUTUMN

Records

KAY SUMMERS

SINGS NASHVILLE GREATS

33 1/3 RPM
STEREO

Side One
(9554)

1. BORN TO LOSE—2:48
(Frankie Brown—BMI)
2. THERE GOES MY EVERYTHING—2:45
(Frazier & Huskey—BMI)
3. MAKE THE WORLD GO AWAY—2:55
(Hank Cochran—BMI)
4. FOR THE GOOD TIMES—3:22
(Kris Kristofferson—BMI)
5. PLEASE RELEASE ME—3:19
(Eddie Miller—BMI)

AUTUMN

Records

KAY SUMMERS

SINGS NASHVILLE GREATS

33 1/3 RPM
STEREO

Side Two
(9555)

1. HELP ME MAKE IT THROUGH
THE NIGHT—3:01
(Kris Kristofferson—BMI)
2. HELLO DARLING—2:11
(Conway Twitty—BMI)
3. DON'T TOUCH ME—2:35
(Hank Cochran—BMI)
4. HE'LL HAVE TO GO—2:15
(J. Allison & A. Allison—BMI)
5. TENNESSEE WALTZ—2:19
(Redd Stewart & Pee Wee King
BMI)

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MICHEL COLOMBIER

1. SUNDAY
- +2. TAKE ME DOWN
3. DREAMLAND
4. QUEENS ROAD
- *5. OVERTURE
6. BIRD SONG

All compositions written by Michel Colombier except

+Michel Colombier/Lois Walden

Produced by DENNY DIANTE for COLDEYE PRODUCTIONS

Published by Sweet Lady Music except *Coldeye Music

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MICHEL COLOMBIER



Chrysalis

1

WWS-81222

(CHR-1212-A)

STEREO

33 1/2 r. p. m.

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MICHEL COLOMBIER

1. LAYAS
2. DO IT
3. SPRING
4. THE DANCING BULL
5. AUTUMN LAND

All compositions written by Michel Colombier
Produced by DENNY DIANTE for COLDEYE PRODUCTIONS
Published by Sweet Lady Music
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MICHEL
COLOMBIER



Chrysalis

2

WWS-81222
(CHR-1212-B)
STEREO
33 1/3 r. p. m.


SAVOY

TM

SL 14245
(SL-14245-A)

SIDE 1
33 $\frac{1}{3}$ RPM

JAMES CLEVELAND
and the
SOUTHERN CALIFORNIA COMMUNITY CHOIR

1. PSALMS # 134
2. YOU NEED JESUS
3. FOR YOU I'M PRAYING
4. LOOKING FOR A HOME
5. JESUS SAVIOR PILOT ME

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SAVOY

TM

SL 14245
(SL-14245-B)

SIDE 2
33 $\frac{1}{3}$ RPM

JAMES CLEVELAND
and the
SOUTHERN CALIFORNIA COMMUNITY CHOIR

1. GOD'S BEEN GOOD TO ME
2. I CAN'T SEE MYSELF WITHOUT THE LORD
3. SAVIOR LIKE A SHEPHERD
4. I CAN'T THANK GOD ENOUGH
5. IT'S AMAZING

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KENELLIE PRODUCTION

SOKAH ROCKY SOKAH
Ellie Matt and the G.I.'s BRASS

Side A

GI 110

- TEMPO - McCartha Lewis 4:17
- BOOTEY (Vocal) - Casey/Finch 3:25
- ROCKY'S THEME - Bill Conti 3:01
- WHEELS (Sokah) - Copyright 4:20
- JAMBACK - Elston Nero 3:47

Dist. by Straker Productions

KENELLIE PRODUCTION

SOMAH ROCKY SOKAH
Ellie Matt and the G.I.'s BRASS

Side B

GI 110

- ACTION IS TIGHT (Sokah) - McCartha Lewis 3:45
NACHANAL - Elston Nero 3:35
HALLELUJAH CHORUS - Traditional 4:03
BOOTEY (Instrumental) - Casey/Fincr. 3:25
JUDGES - Winston Bailey 5:18

Dist. by Straker Productions

True

RECORDS INC.

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T-1001 LPS

VOL. I

© True Records
Inc. — 1977

CLAUDE
KING'S
GREATEST
HITS

SIDE ONE

STEREO



1. WOLVERTON MOUNTAIN 2:55
(C. King-M. Kilaore/Painted Dessert Music—BMI)
2. ALL FOR THE LOVE OF A GIRL 2:46
(J. Horton/Vogue Music—BMI)
3. SAM HILL 2:14
(T. Collins/Central Songs—BMI)
4. LAURA (What's He Got That I Ain't Got) 2:32
(L. Ashley-M. Singleton/AI Gallico Music—BMI)
5. MARY'S VINEYARD 2:55
(B. Wilkins-W. Thompson/Rose Bridge Music—BMI)

Produced By:
Howard A. Knight, Jr.

Dist. By World Wide Music, Inc. — 1300 Division St., Nashville, Tn. 37203



RECORDS INC.

PROMOTIONAL COPY
NOT FOR SALE

T-1001 LPS

VOL. I

© True Records
Inc. — 1977

CLAUDE
KING'S
GREATEST
HITS

SIDE TWO

1. TIGER WOMAN 2:58
(C. King-M. Kilgore/AI Gallico Music—BMI)
2. LITTLE BUDDY 2:52
(C. King/AI Gallico Music—BMI)
3. CHIP 'N' DALE'S PLACE 2:43
(N. Wilson-D. Hoffman/AI Gallico-Algee Music—BMI)
4. BIG RIVER, BIG MAN 2:32
(G. Watson-M. Phillips/Robbins Music—ASCAP)
5. THE COMANCHEROS 2:12
(A. Newman/Robbins Music—ASCAP)

Produced By:
Howard A. Knight, Jr.

Dist. By World Wide Music, Inc. — 1300 Division St., Nashville, TN 37203





BLACK BOX

2 + 2

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NETWORK-MORE MUSIC

33t



30141
30141/1

CARRERE

1. EVERYBODY EVERYBODY 5'18
2. I DON'T KNOW ANYBODY ELSE 4'30
3. OPEN YOUR EYES 5'00
4. FANTASY * 5'15

All songs written, Arranged and Conducted by
M. Limoni-V. Semplici and Davoli
Excepted (*) Written by White-Del Barrio-White
Produced by Groove Groove Melody

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NETWORK-MORE MUSIC

33t



30141
30141/2

CARRERE

1. DREAMLAND 1'58
2. RIDE ON TIME 4'15
3. HOLD ON 5'45
4. GOSHT BOX 4'00
5. STRIKE IT UP 5'03

All songs written, Arranged and Conducted by
M. Limoni- V. Semplici and Davoli
Produced by Groove Groove Melody

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33t



30141

30141/3

1. BRIGHT ON TIME (**) (The Come Back Mix) 4'25
2. I DON'T KNOW ANYBODY ELSE (Soul Radio Mix) 4'30
3. EVERYBODY EVERYBODY (Freak Remix) 5'02
4. FANTASY (Psyche Remix) 5'48 (*)
5. GET DOWN (Radio Remix) 4'32

All songs written, Arranged and Conducted by
M. Limoni-V. Semplici and Davoli
Excepted (*) Written by White,
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Produced by Groove Groove Melody

CARRERE

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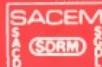


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33t



30141

30141/4

1. RIDE ON TIME (Garage Trip) 5'30
2. I DON'T KNOW ANYBODY ELSE (Remix) 6'48
3. BLACK BOX MEGAMIX (Hot Club version) 10'50
 - Get down 1'23
 - Fantasy (*) 1'21
 - Open your eyes 1'54
 - Everybody everybody 1'41
 - Ride on time 1'27
 - I don't know anybody else 1'14
 - Strike it up 1'18

All songs written, Arranged and Conducted by
M. Limoni- V. Semplici and Davoli
Excepted (*) Written by White,
Del Barrio and White
Produced by Groove Groove Melody

CARRERE

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MADE IN FRANCE

**LPNC
5010-A**

33^{1/3}

Telerecord

NT. 5009 LP.

EQUIPE
ARISTON
C. A. ROSSI
BIEM

TUTTI I DIRITTI RISERVATI - VIETATA RIPRODUZIONE E RADIODIFFUSIONE DI QUESTO DISCO DEPOSITATO - MADE IN ITALY

Produzione esclusiva per la C.D.M.

1. **LA SIEPE**
Pallavicini - Massara
2. **MI VA DI CANTARE**
Bertero - Buonassisi - Valleroni
3. **CASA BIANCA**
Don Backy - La Valle
4. **LA VOCE DEL SILENZIO**
Limiti - Mogol - Isola
5. **IL RE D'INGHilterra**
Nino Ferrer
6. **PER VIVERE**
Nisa - Bindi

TUTTO SANREMO '68
orchestra diretta da
VITTORIO PALTRINIERI

7. **LA VITA**
Amurri - Canfora
8. **GLI OCCHI MIEI**
Mogol - Donida
9. **DA BAMBINO**
Pradella - Angiolini
10. **CHE VALE**
Terzi - C. A. Rossi
11. **DEBORAH**
Pallavicini - Conte
12. **TU CHE NON SORRIDI MAI**
Terzi - Sili

**LPNC
5010-B**

33^{1/3}

Telerecord

NT. 5010 LP.

ARISTON

BIEM

TUTTI I DIRITTI RISERVATI - VIETATA RIPRODUZIONE

Produzione esclusiva per la C.D.M.

- 1. QUANDO MI INNAMORO**
Panzeri - Pace - Livraghi
- 2. LA TRAMONTANA**
Pace - Panzeri
- 3. UN UOMO PIANGE SOLO PER AMORE**
Gaspari - Marrocchi
- 4. LE SOLITE COSE**
Pallavicini - Donaggio
- 5. LA FARFALLA IMPAZZITA**
Mogol - Battisti
- 6. STANOTTE SENTIRAI
UNA CANZONE**
Queirolo - Bracardi

TUTTO SANREMO '68

orchestra diretta da

VITTORIO PALTRINIERI

- 7. LE OPERE DI BARTOLOMEO**
Bardotti - Cini
- 8. NO AMORE**
Pallavicini - E. Intra
- 9. CANZONE PER TE**
Endrigo - Bardotti
- 10. SERA**
Lo Vecchio - Vecchioni
- 11. IL POSTO MIO**
Testa - Renis
- 12. CANZONE**
Don Backy

MADE IN ITALY
DI QUESTO DISCO DEPOSITATO -

 DISCOLUSO D
MILANO-ITALY

SAN REMO :1977:

STEREO DL LP1233
CP 1977



A

1. BELLA DA MORIRE
(Homo Sapiens)
2. TU MI RUBI L'ANIMA
(Collage)
3. ALLAH, ALLAH
(Daniel Sentacruz Ensemble)
4. TESORO MIO
(La Strana Societa)
5. OI TI PORTEREI
(Leano Morelli)
6. POESIE D'AMORE
(Juli & Julie)
7. GRAN PREMIO
(Albatros)



SAN REMO :1977:

STEREO DL LP 1233
C.P. 1977

B

1. IL VECCHIETTO
(Domenico Modugno)
2. ARRIVEDERCI, PADRE
(Iva Zanicchi)
3. DEDICATO A TE
(Santino Rocchetti)
4. E INVECE CON TE
(Daniela Davoli)
5. MONICA
(I Santo California)
6. MA PERCHE?
(Matia Bazar)
7. CON TE CI STO
(Umberto Napolitano)



«BLUE ITALIAN SKIES»

1. PICCOLISSIMA SERENATA (Ferrio - Amurri) Canta P. Giorgetti, in ital.
2. 'A SUNNAMBULA (Alfieri - Pisano) Canta R. Carosone, in napoletano
3. I TRE CUMPARI (N. Paone) Canta R. Carosone, in napoletano
4. PIGLIATE 'NA PASTIGLIA (Carosone - Nisa) Canta Oegè Di Giacomo, in napoletano - 5. ARMEN'S THEME (R. Bagdasarian) - 6. GUAGLIONE (Fanciulli - Nisa)

Canta R. Carosone, in napoletano

RENATO CAROSONE

- 1, 2, 3, 4, 5: E IL SUO SESTETTO
- 6: E IL SUO QUARTETTO
(Arrang di R. Carosone)

EMI

— VIETATA DUPLICAZIONE, PUBBLICA ESECUZIONE, RADIODIFFUSIONE DI QUESTO DISCO — MADE IN ITALY —

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA RIPRODOTTA — VIETATA DUPLICAZIONE — MADE IN ITALY



S.I.A.E.

3C 034 - 17300 M

B

«BLUE ITALIAN SKIES»

1. CHELLA LLA' (Taccani - Di Paola - Bertini) Canta R. Carosone, in napol.
2. LAZZARELLA (Modugno - Pazzaglia) Canta R. Carosone, in napol.
3. RICORDATE MARCELLINO? (Savona - Giacobetti) Canta P. Giorgetti - 4. SERENATELLA SCIUE' SCIUE' (De Mura Albano) Canta R. Carosone, in napol. 5. T'E' PIACIUTA (Rendine - Capillo) Canta Gegè Di Giacomo, in napol.
6. BUONANOTTE (Carosone-Nissa) Canta R. Carosone

RENATO CAROSONE

1, 2, 4, 6: E IL SUO SESTETTO

3, 5: E IL SUO QUARTETTO

(Arrangi. di R. Carosone)

EMI

PUBBLICA ESECUZIONE, RADIODIFFUSIONE DI QUESTO DISCO —

SAVOY

RECORDS

NON-BREAKABLE — 33 1/3 RPM

SAVOY 12181

SAVOY 12181A

LITTLE JIMMY SCOTT
"IF YOU ONLY KNEW"

1. OH WHAT I WOULDN'T GIVE
2. ALL OR NOTHING AT ALL
3. I'M THRU WITH LOVE
4. ADDRESS UNKNOWN
5. IF YOU ONLY KNEW

LONG

PLAYING MICROGROOVE

SAVOY

RECORDS

NON-BREAKABLE—33 1/3 RPM

SAVOY 12181

SAVOY 12181B

LITTLE JIMMY SCOTT
"IF YOU ONLY KNEW"

1. AM I WRONG
2. IT'S OVER
3. I'LL NEVER DECEIVE YOU
4. RECESS IN HEAVEN
5. NEVER PEACE OF MIND

LONG

PLAYING MICROGROOVE

ANGEL RECORDS



®

Manufactured in U.S.A.
GAK 2275 331

Recorded in France
ANG. 35008

DE FALLA
"THE THREE CORNED HAT" SUITE

Suite A: The Nightingale
Suite B: The Little Girl from
Suite C: The Three Hats

RAVEL
ARRANGED BY
THE PHILADELPHIA ORCHESTRA
CONDUCTOR: ERIC LEWIS

ANGEL RECORDS



®

Manufactured in U.S.A.
DAK-2500-321

Recorded in Europe
DAG. 35000

PROKOFIEFF
SYMPHONY NO. 1 IN D MAJOR, OP. 25

E. PROKOFIEFF

Sinfonia a Poco Movimento: Allegro
Sinfonia 2: Secondo Movimento: Largamente
Sinfonia 3: Terzo Movimento: Cisalente
Musica: Allegro: Allegretto

Sinfonia 4: Quarto Movimento: Allegro: Molto: Vivace

DUKAS

Sinfonia: A. DUKESS: Sinfonia
Sinfonia: PHILHARMONIQUE: ORCHESTRA

Conducted by
ROBERT MARSHALL

MERCURY

OLYMPIAN SERIES

RUFFLES and FLOURISHES

Music for Field Trumpets and Drums

Band 1: Music for Rendering Honors: Ruffles and Flourishes
General's march; To the color; Funeral march

Band 2: Sound off; General Dooley and The Old Guard
The American flag; The cavaliers; Old six-eight
I've got three years to do this in; Hens and chickens; No slum today

MARGIN CONTROL

33½ R.P.M.

Side 1

Band 3: Carry On; Swinging down the street (drum solo)—Wm. G. Street

Band 4: Sound off; Holy Joe; Soapsuds row; The Colonel's daughter
The prisoner; The garrison belle; General Burt

Members of the

EASTMAN SYMPHONIC WIND ENSEMBLE

FREDERICK FENNELL, Conductor

MG 50112 A



LIVING PRESENCE HIGH FIDELITY

MERCURY

OLYMPIAN

SERIES

RUFFLES and FLOURISHES

Music for Field Trumpets and Drums

Band 1: Bugle calls of the U. S. Army; Ruffles and flourishes; Assembly
Adjutant's call; Church call; Drill call; General call; Mail call
Mess call; Retreat; Call to quarters; Reveille; Tattoo; Taps

Band 2: Carry on; Connecticut half-time (drum solo)—J. Burns Moore

MARGIN CONTROL

33½ R.P.M.

Side 2

Band 3: Sound off; You're in the Army now; Spanish guard mount
The Red Hussars; A-Hunting we will go; Pay day and double time
The President's March

Band 4: The Star Spangled Banner
(full Eastman Symphonic Wind Ensemble)

Members of the
EASTMAN SYMPHONIC WIND ENSEMBLE
FREDERICK FENNELL, Conductor

MG 50112 B

LIVING PRESENCE HIGH FIDELITY



ENGLISH VIRGINALISTS

1. THOMAS TOMKINS: BARAFOSTUS' DREAM
2. JOHN BULL: THE KING'S HUNT
3. WILLIAM BYRD: PAVAN AND GALLIARD OF MR PETER
4. ORLANDO GIBBONS: FANTASIA IN D MINOR (NO. 6)
5. ORLANDO GIBBONS: PAVANE IN G MINOR (NO. 16)

Gustav Leonhardt

playing a harpsichord by
Johannes Ruckers, Antwerp 1640.

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STEREO

Side
2

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ZAGL 262

BAC 3075 (20308)

ENGLISH VIRGINALISTS

1. WILLIAM BYRD: WALSINGHAM VARIATIONS
2. ORLANDO GIBBONS: FANCY (NO. 3) IN D MINOR
3. GILES FARNABY: MASKE IN G MINOR
4. JOHN BULL: FANTASIA IN D MAJOR
5. JOHN BULL: ENGLISH TOY
6. ORLANDO GIBBONS: FANTASIA IN D MINOR

Gustav Leonhardt

playing a harpsichord by
Johannes Ruckers, Antwerp 1640.

STEREO
For Broadcast Only



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Side I

VIVALDI Magnificat in G minor
(ed. Vittorio Negri)

Agnes Giebel, soprano
Marga Höffgen, contralto
Chorus & Orchestra of the
Teatro la Fenice
Vittorio Negri, conductor
(Chorus master:
Corrado Mirandola)

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STEREO

For Broadcast Only

SIDE 2

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HIGH FIDELITY

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Side 2

VIVALDI Te Deum in D major
(ed. Vittorio Negri)

Agnes Giebel, soprano
Marga Höffgen, contralto
Chorus & Orchestra of the
Teatro la Fenice
Vittorio Negri, conductor
(Chorus master:
Corrado Mirandola)

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Heriberto Colon y Su Orquesta Caribbean Express

A



MR 958
33 1/3 RPM

Amaneci Contigo
(Adrian Celi) Arr. Tommy Villariny

Invitacion
(D.R.) Arr. Tommy Villariny

Amor Sin Mededa
(Ilan Chester) Arr. Ernesto

Si Todavia Me Quieres
(Manuel Garcia) Arr. Tommy Villariny

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Heriberto Colon y Su Orquesta Caribbean Express

B

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33 1/3 RPM

Viejo Barrio.

(Fermin Iglesia) Arr. Tommy Villariny

Te Quiero Esta Nocla

(D.R.) Arr. Tommy Villariny

Arrevete

(Peter Velazques) Arr. Carlos "Cuto" Soto

Mágica Doncella

(Manuel Garcia) Arr. Tommy Villariny

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ARIES II

WAYNE NEWTON WAYNE NEWTON CHRISTMAS

1. WINTER WONDERLAND (1:47)
(F. Bernard & D. Smith) Bregman, Vocco, & Conn Inc. ASCAP
2. WHITE CHRISTMAS (4:11)
(Irving Berlin) Irving Berlin Music ASCAP
3. JINGLE BELL ROCK (2:05)
(J. Beal & J. Boothe) Rosarita Music Inc. ASCAP
4. BLUE SNOW AT CHRISTMAS (3:39)
(W. Newton & B. Cullen) Waynero Music BMI
5. I'LL BE HOME FOR CHRISTMAS (3:05)
(Gannon-Kent-Ram) Gannon & Kent Music Co. ASCAP
6. IT'S THE SEASON (2:30)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI

Produced & Directed by John Madara for Waynco

Arranged & Conducted by

Don Vincent

©1979 ARIES II



ARIES II

WAYNE NEWTON WAYNE NEWTON CHRISTMAS

1. JINGLE BELL HUSTLE (4:20)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI
 2. SILVER BELLS (3:10)
(J. Livingston, R. Evans) Paramount Music Corp. ASCAP
 3. IT COULD HAVE BEEN SUCH A WONDERFUL CHRISTMAS (3:15)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI
 4. THE CHRISTMAS SONG
(Chestnuts Roasting on an Open Fire) (3:34)
(M. Torme, R. Wells) Edwin H. Morris & Co., Inc. ASCAP
 5. CHRISTMAS IN THE USA (3:15)
(Juanita Curiel, Gene Ventre) Newco Music/
Filo Music Co. ASCAP
 6. SILENT NIGHT (2:52)
(W. Newton, D. Vincent, J. Madara) Waynco Music BMI
- Produced & Directed by John Madara for Waynco
Arranged & Conducted by
Don Vincent
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Caché

LARRY HARLOW

"My Time is Now / Mi Tiempo Llego"

SIDE A

33 1/3 RPM

AM002
STEREO

1. MI ERROR 5:30
Ray Perez / Mum Monster Music ASCAP
2. MUEVETE 6:41
(D.R.)
3. DIME QUE ME QUIERES 6:32
(Eddie Garcia) / Passing Clouds Music BMI
Ajemey Music Pub. BMI
4. MY TIME IS NOW 7:05
(Bob Crawford & Dennis Williams) RMC Music

produced by Larry Harlow

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caché

LARRY HARLOW

"My Time is Now / Mi Tiempo Llego"

SIDE B
33 1/3 RPM

AM002
STEREO

1. DEJAME EN PAZ 4:41

(Ivan Lins & Ronaldo Montelro de Souza)
Spanish Lyric by Abe Lima

2. LA LOTERIA 4:45

(Justi Barreto)

3. RECUERDOS DEL MANGO 5:24

(Charlie Donato)
Mum Monster Music ASCAP

4. FELICIDAD 4:44

(D.R.)

5. MI TIEMPO LLEGO 7:05

(Bob Crawford & Dennis Williams) RMC Music
Spanish Lyric by Herman Rodriguez

produced by Larry Harlow

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CARABALI

539 888-1
33 1/3 RPM
SIDE A
STEREO

1. INSEPARABLE (4:42)
(RUBEN "NICKY" CABAZA)
PUBLISHED BY ISLAND
MUSIC, INC. (BMI)
2. MATILDE (4:10)
3. HIPOCRESIA (4:36)
4. CARABALI (5:05)
WRITTEN BY TOMMY SANCHEZ,
EXCEPT WHERE NOTED
PUBLISHED BY LAM MUSIC
PUBLISHING (BMI),
EXCEPT WHERE NOTED
PRODUCED BY
OSCAR HERNA'NDEZ
EXECUTIVE PRODUCER:
RAU'L ALOMAR

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CARABALI



539 888-1
33 1/3 RPM
SIDE B
STEREO

1. SE ME VAN (3:27)
(TOMMY SANCHEZ)
PUBLISHED BY LAM MUSIC
PUBLISHING (BMI)
2. QUE IMPORTA (4:11)
(ARIS MARTINEZ)
3. WAS I SURPRISED? (5:25)
(PABLO CANTI)
4. WHAT'S UP? (5:03)
(JOSE FEBLES)
PUBLISHED BY ISLAND
MUSIC, INC./ TAINO MUSIC PUB.
(BMI), EXCEPT WHERE NOTED.
PRODUCED BY
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SIDE ONE

FC 27057

DAVID AMRAM
HAVANA/NEW YORK

1. Havana/New York
2. Para Los Papines
3. Broadway Reunion

All compositions by David Amram,
New Chamber Music, Inc. BMI
© 1978 Flying Fish Records, Inc.

FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL 60614



SIDE TWO

FC 27057

DAVID AMRAM
HAVANA/NEW YORK

1. En Memoria de Chano Pozo
by David Amram
C.F. Peters Inc. BMI
© 1978 Flying Fish Records, Inc.

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Fuentes®

Cara A

33 1/3 R.P.M.

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26039-9
LADO A

BOMBAZOS DINAMITEROS SONORA DINAMITA

- 1.EL NEGRO AFRICANO (Calixto Ochoa) 3:15 Juliette 2.-LOS MECHONES (Angel I. Villanueva Patiño) 3:38 La India Meliyarà 3.-EL ESCLAVO AQUEL (Bolizander Pacheco Barceló) 3:35 La India Meliyarà 4.-ESCARMENTA (Luis Pérez Cedrón) 3:32 Lucho Argain 5.-CHICHARRON Y GALLINA (Enrique Bonfante C.) 3:25 La India Meliyarà

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Cara B

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26039-9
LADO B

BOMBAZOS DINAMITEROS SONORA DINAMITA

1.-LAMENTO MARINO (Gabriel Romero) 3:35 La India Meliyarà 2.-LA GARRAPATA (Alfredo Gutiérrez Vital) 2:37
La India Meliyarà 3.-LA CIGUITARRA (Senén Palacio C.) 2:52 Lucho Argain 4.-SABOR A CORRALEJA (Jorge E.
Gaviria Mesa) Lucho Argain y su Orquesta "La Explosiva" 5.-OYE NEGRA (D.R. en D.G.D.A) 3:08 Lucho Argain
y su Orquesta "La Explosiva"

Grabado en Medellin, Colombia. Versiones Originales

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LC 2213

Die Stimme seines Herrn

Dacapo:

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A

Seite

1

DIE LUSTIGE WITWE

Gesamtaufnahme

(Franz Lehár/Text: Victor Léon und Leo Stein)

Ouvertüre · 1.Akt (1.Teil)

Emmy Loose, Soprano · Nicolai Gedda, Tenor
Josef Schmidinger, Tenor · Anton Niessner,
Bariton · Otakar Kraus, Tenor
Elisabeth Schwarzkopf, Soprano
Philharmonia Chorus and
Orchestra London
Dirigent Otto Ackermann

33

GERMANY



Erich Kunz, Bariton · Elisabeth Schwarzkopf,
Sopran · Emmy Loose, Sopran · Nicolai Gedda,
Tenor · Josef Schmidinger, Tenor
Otakar Kraus, Tenor
Philharmonia Chorus and
Orchestra London
Dirigent Otto Ackermann

33



EMI

LC

2213

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GEMA

1C 149-03 117 M

A

Seite

3

DIE LUSTIGE WITWE

Gesamtaufnahme

(Franz Lehár/Text: Victor Léon und Leo Stein)

2.Akt (1.Teil)

Elisabeth Schwarzkopf, Sopran · Erich Kunz, Bariton
Josef Schmidinger, Tenor · Anton Niessner, Bariton

Otakar Kraus, Bariton · Emmy Loose,
Sopran · Nicolai Gedda, Tenor

Philharmonia Chorus and
Orchestra London

Dirigent Otto Ackermann

33

GERMANY



Gy^ETAS

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(45 RPM)

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&
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A - 2017

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(Instrumental)

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& THE CHARIOT RIDERS

A DERRICK HARRIOTT PRODUCTION

GryStas

RECORDS

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A DERRICK HARRIOTT PRODUCTION

Period

Micro
Groove

33 $\frac{1}{3}$ RPM

SCHUBERT

Piano Trio in B-flat, Op. 99

Allegro moderato

Andante un poco mosso

Scherzo allegro

Rondo: allegro vivace

SPL-735 A

Side 1

FELIX GALIMIR, violin

LASZLO VARGA, cello

ISTVAN NADAS, piano

UNBREAKABLE

LONG PLAYING RECORDS

Period

Micro
Groove

33 $\frac{1}{3}$ RPM

SCHUBERT
Piano Trio in E-flat, Op. 100

Allegro
Andante con moto
Scherzo (Allegro moderato)
Rondo: allegro vivace

SPL-735 B

Side 2

FELIX GALIMIR, violin
LASZLO VARGA, cello
ISTVAN NADAS, piano

UNBREAKABLE

LONG PLAYING RECORDS

GUNS

DON'T KILL PEOPLE

LAZERS

DO

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 1. A copy of your sales receipt(s) showing date of purchase, store name and circled sales price.
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